

PAINTING  
SCULPTURE  
APPLIED ART

# The Art News

An International Pictorial Newspaper of Art

ANTIQUES  
RARE BOOKS  
ART AUCTIONS

Vol. XXIII—No. 30—WEEKLY

NEW YORK, MAY 2, 1925

Entered as second class mail matter,  
N. Y. P. O., under Act of March 3, 1879

PRICE 15 CENTS

## In the Exhibition of Garden Sculpture at the Grand Central



Courtesy of the Grand Central Galleries

Thousands of people visited the display of garden sculpture at the Grand Central Galleries during April. The exhibit will be continued until the middle of May. The central figure in this picture is entitled "Daughter of Pan" and is by Roland Hinton Perry. The sculptors represented include French, MacMonnies, Dallin, Fry, Maltina Hoffman, Harriet Frishmuth and many others.

## 15 PAINTINGS SOLD AT ACADEMY EXHIBIT

Three Are Ranger Fund Purchases—  
Twelve Other Sales from the  
100th Annual Display Just Ended

Fifteen paintings were sold from the 100th exhibition of the National Academy of Design.

The Ranger Fund purchases included "Storm Birds" by Armin Hansen, "The Prodigal Son" by Horatio Walker, and "Helen" by Jerry Farnsworth.

Other sales were "A New England Home" by Ernest Harrison Barnes, "To the Spring" by Paolo Moro, "Peonies" by Carle J. Blenner, "Cypress Point, California," by Lockwood de Forest, "A Sunny Roadside" by George M. Bruestle, "In the Spruce Woods" by Harry Leith-Ross, "The Music Room" by Marguerite S. Pearson, "Dream" by L. William Quanchi, "Sun Fog" by Jay H. Conaway, "Veiled Sunlight" by Walter L. Palmer, "A Song of Seville" by Henri de Mance, and "Old Bridge, Sospel," by Douglass Parshall.

### Mestrovic to Portray Hoover

WASHINGTON—Ivan Mestrovic, the Yugoslav sculptor, will arrive in Washington next week to make a portrait bust of Herbert Hoover, secretary of commerce.

## Duchess Criticises American Patrons

Her Grace of Rutland Says Women  
Here Particularly Dictate How  
Their Husbands Shall Be Painted

LONDON—Apropos of portrait painting and the necessity that it imposes for flattering the sitter, some one in America ought to take up the cudgels against the Duchess of Rutland, who has been giving vent to some entertaining, if preposterous, criticism of American patrons.

She tells of the terms which they seek to make with the portraitist in regard to the treatment of their features \* \* \* and more especially of what the ladies want in portraits of their husbands, whom apparently they insist on having limned more in accordance with their professions than their outlines. Nothing, if we are to credit her, is left to chance, but all is suggested ere artist puts brush or pencil to paper. So does the terror of portrait painting grow.

The duchess exhibited last year at the Duveen Galleries in New York. —L. G. S.

## AUCTIONS SAVE ART TRADE IN GERMANY

With Banks Offering 12 Per Cent for  
Money, and Private Undertakings  
More, Little Business Is Done

BERLIN—The great number of sales by auction, which have been held during the months of March and April in Berlin, Frankfurt-on-Main, Cologne, Leipzig and elsewhere, are very much in contrast to the depression in the art market, which has been felt in these last weeks in Germany. It is a curious psychological fact, which is very much discussed in art circles, that the public in general spends money more willingly at art sales, stimulated by the excitement of competition and when forced to an immediate decision.

There is no possibility of long consideration of the pros and cons of an object, or of conferences to be held about prices, pedigrees and so forth, with an only too-often negative result. This is the very reason for the flood of sales which give to the stagnating market the reviving current of action.

After a period of increased business at the beginning of the year, trade in general is checked by a shortage of money, which has its root in political and industrial difficulties. Naturally this is deeply felt in the art trade, the best indicator of a nation's wealth and wants above the merely utilitarian.

No doubt it is proof of real amateurship to acquire nowadays a work of art, when one can get 12 per cent interest for cash at any bank, and perhaps double the amount or more from private undertakings. Real amateurs are unfortunately scarce and consequently not all the sales had the expected result. The supply was too large for the restricted demand in the regular trade, and the market was unable to absorb the great number of objects. This was especially the case with modern art, while first-class objects of confirmed and established reputation found a ready market.

For the month of May, generally a period of declining activity, a number of very interesting auctions have been announced. The catalogue for the auction of engravings, etchings and wood-cuts by old masters at Hollstein & Puppel is just out. The collection contains excellent proofs by Dürer, Rembrandt, Ostade, Callot, Tiepolo and Piranesi, among others. Rudolf Lepke announces the dispersal of a collection of Italian, German and Dutch paintings by old masters to be held May 5 and 6. From a private estate, miniatures, faience, objects of the silversmith craft, and furniture of the XVIIIth and XVIIIth centuries will be sold May 12 and the following days.

—F. T.

## Rouland Shows Recent Pictures in Boston



"HER SILKEN GOWN"

By ORLANDO ROULAND

Courtesy of the Robert C. Vose Galleries

Twenty-two out of the thirty paintings by Orlando Rouland, shown at the Vose Galleries, April 13 to 25, were portraits or portrait studies. Mr. Rouland has just been elected president of the Allied Artists of America. His portrait of Mrs. Edward MacDowell, which was among the pictures shown, was recently presented by him to the Peterborough Colony.

## Stolen Rembrandt Brought to America

A "Crucifixion" Taken from a Castle  
in Styria by a Dealer's Son, Who  
Substituted a Worthless Copy

VIENNA—The theft of a "Crucifixion" by Rembrandt from a castle in Styria has caused much comment. Accused of the crime is the son of a well-known art dealer in Vienna, who at the time of the disappearance of the canvas was engaged to the daughter of the owner. A worthless copy had been substituted in the place of the genuine Rembrandt, which was taken to America.

The engagement was annulled and Count H. claimed for an indemnification three thousand million paper crowns (\$42,000). In order to avoid a public scandal the family of the former fiancé consented to pay \$21,000. There has been no telling how it was possible to remove the painting secretly and who is the real culprit.

Only three paintings by Rembrandt are now left in Austrian private possession, namely those in the galleries Salm-Reifferschedit, Rothschild and A. V. Neumann.

A beautiful painting by Tintoretto, the property of Mr. H. Polak, consul general to Persia, is also the subject of discussion in Vienna. The Italian government laid claim on the canvas and declared its exportation illegal. The police in Vienna inquired about the origin of the painting and obtained confirmation of the legitimacy of the acquisition. Dealers and private collectors have overwhelmed Mr. Polak with offers, but he has even declined the sum of \$260,000, said to have been offered for this painting by a well-known American collector. —F. T.

## EMIL FUCHS STAGES A BIG ONE-MAN SHOW

Fills Three Galleries in Fine Arts  
Building With Paintings, Sculptures, Etchings, Drawings, Medals

Emil Fuchs' big exhibition at the Fine Arts Building, including 280 works in painting, sculpture, etching and drawing, is unique in being the first instance of the use of these galleries for a one-man show. The three large galleries have been transformed for the occasion into a veritable spring festival: the cool green palms offer a foil to the white marble of the large sculptural groups, flowers add color, and, from the four corners of the canopy in the Vanderbilt Gallery, baskets of ferns are suspended above cages of rare birds, which add both color and music to the ensemble.

Portraits in oil and the larger pieces of sculpture are shown in the Vanderbilt gallery; drawings, medals and etchings in the center gallery, which also contains a lovely fountain with the marble figure of Eve gazing reflectively down at the serpent; the South gallery is devoted to additional paintings and the smaller sculptures.

One of the most unusual exhibits displays every state of etching. It is the "Modern Juno," the head of a young woman whose portrait in oil hangs in the center of the eight prints. The oil portrait is the one that won for the artist the prize in the recent Brown & Bigelow competition. Mr. Fuchs has made many etchings of nudes, and in these he has developed a most personal style, realizing the possibilities of line and often attaining an eloquence which is most expressive. Among the etched portraits is an admirable study of Harvey W. Corbett, president of the Architectural League.

The drawings in the same room include a number which present a serious challenge to our contemporaries in their completeness, their control, their per-

## A Picture Displayed in Many Exhibitions



"LAID UP FOR THE WINTER"

By GLADYS BRANNIGAN

This picture, among the works by Miss Brannigan in a one-woman show at the Arts Club, Washington, to last until May 15, was in the 1924 exhibition of the Pennsylvania Academy of the Fine Arts. It was also exhibited by the New Haven Paint and Clay Club, the North Shore Art Association and the Barnard Club. It depicts a harbor scene in Mystic, Conn.



ENGLISH FRENCH DUTCH GERMAN

## OLD SILVER

XVIIIth Century Enamelled Gold Boxes  
and Miniatures

Antique Diamond Jewels

S. J. PHILLIPS

113 New Bond Street, London, W. 1

Established Fifty Years  
**Newcomb Macklin & Co.**PICTURE FRAME MAKERS  
233 Fifth Ave., New YorkDISTINGUISHED  
Modern HAND CARVED DESIGNS  
ANTIQUE REPRODUCTIONS  
SUPERIOR TONES and FINISHES  
Extremely Moderate PricesSTOCK FRAMES  
FOR OIL PAINTINGS  
ALWAYS ON HAND IN ALL REGU-  
LAR SIZES FOR IMMEDIATE  
DELIVERYMAIL ORDERS  
Receive Prompt Individual Attention  
George A. McCoy, Manager  
Catalogues Sent Upon RequestArt Gallery and Work Shop  
State & Kinzie Sts. Chicago, Ill.

## THOMAS AGNEW

&amp; SONS

PICTURES and DRAWINGS

BY THE OLD MASTERS

and

ENGRAVINGS

LONDON: 43, OLD BOND STREET, W. 1.

PARIS: 22 PLACE VENDOME

MANCHESTER: 14 EXCHANGE STREET

**P. & D. COLNAGHI & CO.**  
(ESTABLISHED 1760)

BY APPOINTMENT

Paintings, Drawings, Engravings,  
Etchings, Lithographs, Woodcuts,  
by the Old and Modern Masters

EXPERTS, VALUERS, PUBLISHERS

GROSVENOR GALLERIES

144-145-146, New Bond St.  
LONDON, W. 1.

Cable Address, Colnaghi, London

fection of draughtsmanship. A head of an old Italian woman, a seated nude, the "Beauty from Australia" and the profile of Paderewski may well be gazed on with respect, not to mention a little envy, by artists who have been long at the game. The big drawing of Queen Victoria on her deathbed at Osborne is more than a piece of technical excellence; it is imbued with dignity and beauty.

One of the finest of the sculptures, called simply "The Group," is in marble and shows the embrace of a man and woman; it displays not only the finished craftsmanship of Mr. Fuchs in the delicacy of the modeling of the flesh and its very lovely surface, but it has a genuine emotional power which lifts it above the mere sentimentality of similar themes.

As a medalist Mr. Fuchs has a remarkable record. When he was living in London, where he had his studio for about fifteen years, he executed many commissions for memorials and for medals both for Queen Victoria and for King Edward. For Queen Victoria he made the medal commemorating the entrance of her reign into the XXth century, and for King Edward and Queen Alexandra, their coronation medal. After coming to this country he did the Hudson-Fulton celebration medal, the membership medals for the Numismatic Society and the Hispanic Society, and the medal of merit for the latter which is every year awarded to a distinguished Spaniard. Also among his medals are a number of portraits, such as those of Winston S. Churchill as a young boy, which was done for his mother; of Sir Ernest Cassel, of Mr. Fuchs' particular friend, General Sir Arthur Ellis, quarry to King Edward.

The portraits in oil form another distinguished company and include not only his older works, but his most recent portraits, such as that of the beautiful Mrs. Humphrey Chadbourne, which is most vivacious and takes full advantage of the fine color of a Spanish shawl. Other portraits are of Mrs. Oliver Harman, Mr. Edward D. Adams, Mrs. E. R. Thomas; Clare Sheridan, whom the artist knew as a little girl in England; Lady Randolph Churchill, and Sir Johnston Forbes-Robertson, of whom he also did an excellent head in marble.—H. C.

Luks and Melchers at Rehn's

A two-man show fills the Rehn Galleries, George Luks and Gari Melchers being yoked together for the nonce. Mr. Melchers' gayety of color and mood offsets the more ponderous and gloomy point of view of his partner to good advantage. A dozen or so works of each artist has been hung, and the mediums run from oil to water color and pastel.

Mr. Melchers shows a varied lot of canvases, from the carefully developed and somewhat complicated interior called "Nelly Kabel" to some smartly executed flower pieces. The "interior" is adroitly studied with the various tonalities of indoor lighting, mirror, glimpse of outdoor greenery,

et cetera, well balanced and maintained, but it is in one of the flower pictures of cosmos and nasturtiums that Mr. Melchers strikes his finest note of color and handling. The tones are laid in with ease and astonishing body for one who is inclined to a cautious use of pigment.

"Nounou," "The Slat Bonnet" and "Uncle Jim" show his way with portrait heads, the second of which would be one of his best were it not for the quite untempered blues of the sunbonnet. Mr. Melchers' familiar landscape style is seen in "House with Porch," where pinkish wall, garden flowers and foliage are blended into a cheery, animated piece of color.

Mr. Luks has put his powerful stamp on a number of various figure pieces and studies for this show, and comes off particularly well in some of his water colors and a dramatically conceived canvas of "Bleeker and Carmine Streets." Throughout his pictures of children this artist strikes a curious note of sympathy for the little waifs and stragglers that he depicts; he never tells too much about them but cloaks them with a deep, mysterious veil, of which he lifts the edge from time to time.

"Eleanor" is a puzzling apparition in her spotted gown, and "Atta Boy" is a typical Luks youngster with his funny little deep-set eyes and his determined grip of his ball bat. One of his water colors is a magnificent piece of painting, showing a crowd of figures edging away into a haze, all set down with vigor and quality. Another of this set shows an imaginative composition of figures and curious wall shadows of splendid design and feeling. A water-color portrait does not hang together in the same way, but his race-track view is almost up to the others. —R. F.

Russell Cheney at Babcock's

The general impression of Russell Cheney's show at the Babcock Galleries is particularly fine. If a more detailed inspection fails to bolster up the first effect, it is doubtless because this young Connecticut painter has yet to find his real stride and style.

In one canvas, however, a large, sunny impression of a French red-roofed village almost lost amid the hot light beating down on grass and grove, he comes nearest to the manner which the exhibition as a whole warrants him. This "En Provence" is richly nourished in tone and substance, is alertly put down, and has a unity of expression which is so pronounced as to make it stand out from all its fellows.

The rest of the pictures are each and all interesting for one reason or another, either for the light, airy tonality he seems to achieve so unconsciously, or for some chance bit of composition or color combination. None of them register as the big "Provence," but they are calculated to establish Mr. Cheney's claims to a considerable ranking in the local art world. Most of the work hails from foreign shores, and most notable among the canvases are the "Colleone," "Sacré Couer," "Toarmina," "Loggia dei Lanzi" and the small "Venice." —R. F.

Gifford Beal at Kraushaar's

Gifford Beal, after a winter stay in the Bahamas, has reported to the Kraushaar Galleries quite casually, with the result that his pictorial findings at that palmy resort have been matted and hung with fine effect. Although not done with an eye to exhibiting, these paintings are perhaps the best things that he has ever shown. They are unmistakably his, in technique and design, but they openly proclaim an advance in style and manipulation.

A number of studies of sea water in considerable agitation are likewise happily rendered. The "Off Shore" number is a vigorous delineation of richly green waves in foment, their white caps running across the top of the paper in handsome juxtaposition to deep blue water beyond, and a narrow stretch of darker shore with

fringy palm trees for accent. There is fine brushwork all through this water color. The same sparkling qualities of handling are likewise found in the "Sea" and "After the Storm," both studies of waves in action.

A number of the paintings deal chattily with the natives and the handsome effect of sunlight and tropical vegetation. "Sponge Dock" is an especially compact piece of work, with the little sloops tied up alongside the pier and the Bahama waters taking on all manner of blues and greens and purples. "Nassau Residence" is a glimpse of hot gardens under luminous parasols walking about. There is a jump and sparkle to these new paintings, although Mr. Beal still clings to a curious muddy color at times. Whether it is the paper he uses or not, a greater fluency of wash would help his work no end. —R. F.

Sears Sculpture at Ferargil's

Philip S. Sears, of Boston, is holding his first one-man show of sculpture at the Ferargil Galleries. Mr. Sears presents the interesting case of business man gone artist midway in a successful career. Tucked away among the various inclinations of this Harvard graduate has been a latent taste for sculpture all these years, now uncovered to the exclusion of all other activities.

It is as a professional sculptor that Mr. Sears comes to New York with his very successful show at the Guild of Boston Artists last year as his only credential. His first studies were under the direction of Daniel Chester French, and since then he has traveled extensively through Europe, studying the great masters of yesterday and today.

The exhibition may be divided into two parts, portrait heads and figure compositions; and it is in the first department that Mr. Sears is most successful. He is showing a number of portrait busts of young Americans which reflect a fine feeling for characterization and natural form. As yet there is little evidence of style or school in Mr. Sears' work. He models calmly, quietly, pursuing simple forms with a thoroughness and balance that is highly commendable.

There is never any tendency to overstate in these likenesses, and they are in each case convincing portraits.

The more ambitious figure pieces are less interesting, since here the lack of stylistic treatment leaves them coldly academic. In several cases there are passages of fine modeling, yet in the final analysis these figures are wanting in design and mass. His "Stepping Stones" fountain is perhaps the most engaging of the group, showing a lithe young athlete caught at a critical moment of balancing as he makes his way over the stream. "Golf Caddie" and "Lafayette, We Are Here," are two figures with illustrative tag, and for a young sculptor indicate decided possibilities in this direction. —R. F.

(Other reviews on page 11)

**LEGGATT BROTHERS**By appointment to H. M. King George V.  
His late Majesty King Edward VII and  
Queen Victoria

Pictures, Drawings &amp; Engravings

30, St. James's St., London, S.W. 1

**HENRY J. BROWN**

(Late W. Lawson Peacock &amp; Co.)

Paintings, Drawings, Pastels

THE RAE BURN GALLERY

48 Duke Street, St. James's, London, S.W. 1.

Cable Address: Collective, Piccy, London

**GORDON CRAIG'S**

Wood Engravings

Sole London Representatives

ST. GEORGE'S GALLERY

32a, George Street, Hanover Sq.,  
London, W. 1**The Lefevre Galleries**

FINE MODERN

COLOUR PRINTS

1a King Street, St. James's London, S.W. 1.

**ARTHUR A. BAILEY**

Publisher of Etchings by

DETOLD, CAIN, LITTEN,

EVANS, etc.

Modern Masters always in stock

SLOANE GALLERY

188, Brompton Road, London, S.W. 3.

**WALLIS & SON**

PICTURES by BRITISH

and FOREIGN ARTISTS

THE FRENCH GALLERY

120, Pall Mall, London, S. W. 1

**Williams & Sutch**

Old and Modern Masters

The United Arts Gallery

23a, Old Bond Street, London, W. 1.

## BACHSTITZ GALLERY

Paintings Objets d'Arts Tapestries  
Classical, Oriental Works of ArtOn request we send our clients our  
scientific Bulletin. Numbers VII  
and VIII are published.THE HAGUE  
11 SurinamestraatNEW YORK  
Ritz Carlton Hotel

## Old Masters

of the

Early English School, Primitives of the Italian and  
Flemish Schools and 17th Century  
Dutch PaintingsExceptional opportunities of making private purchase from  
historic and family Collections of Genuine Examples by the  
Chief Masters in the above Schools can be afforded to  
Collectors and representatives of Museums

by

ARTHUR RUCK

Galleries: 4, BERKELEY STREET, PICCADILLY; LONDON, W. 1.



## MUSEUM GALLERIES

(STUDIOS)

53 Shorts Gardens, London, W.C.2.

### "The Cries of London"

Engraved in Stipple. Printed in Colour.

Replicas of the old prints by

W. J. ALLINGHAM G. SIDNEY HUNT EUGENE TILY  
H. SCOTT BRIDGWATER HERBERT SEDCOLE E. J. STODART

Limited edition.

Stamped by Fine Art Trade Guild and Printsellers Association

Full Particulars on Application

Jac Friedenberg

Chas. Friedenberg

## HUDSON

Forwarding and Shipping Co.  
Inc.

17-19 State St., New York City

### Paintings and Antiques

Furniture, household effects and all works of art efficiently transported to and from all parts of the world.

All Customs Clearance Quickly Consummated

Have Excellent Warehouse and Unpacking Facilities

Telephone  
Bowling Green  
10330

Cable Address  
"Jacberg"  
N. Y.

Established 1846

## M. KNOEDLER & CO.

14 East 57th Street, New York

### ETCHINGS

by

## WHISTLER

Beginning April 27th

15 Old Bond Street  
LONDON

17 Place Vendome  
PARIS

### PAINTING BY DURER RESTORED IN MUNICH

A Work Named "Lamentation of Christ" Painted Over by Other Artists in 1520 and 1600, Removed

MUNICH—Following the sensational restoration of Rubens' painting of his wife and little son in the Pinakothek in Munich last year, a picture by Dürer, called "Lamentation of Christ," in the same gallery has been submitted to a cleaning process which was crowned with success.

Investigation has ascertained the fact that Elector Maximilian I, when acquiring the canvas for his gallery in 1600, ordered the figures of the donors to be painted over in the manner that afterward passed as the great artist's work. This layer of paint has now been removed by Professor Kinkeldey of the Gallery. The figures of the donor and two sons on one side and of his wife and little daughter on the other appeared as Dürer painted them in 1500.

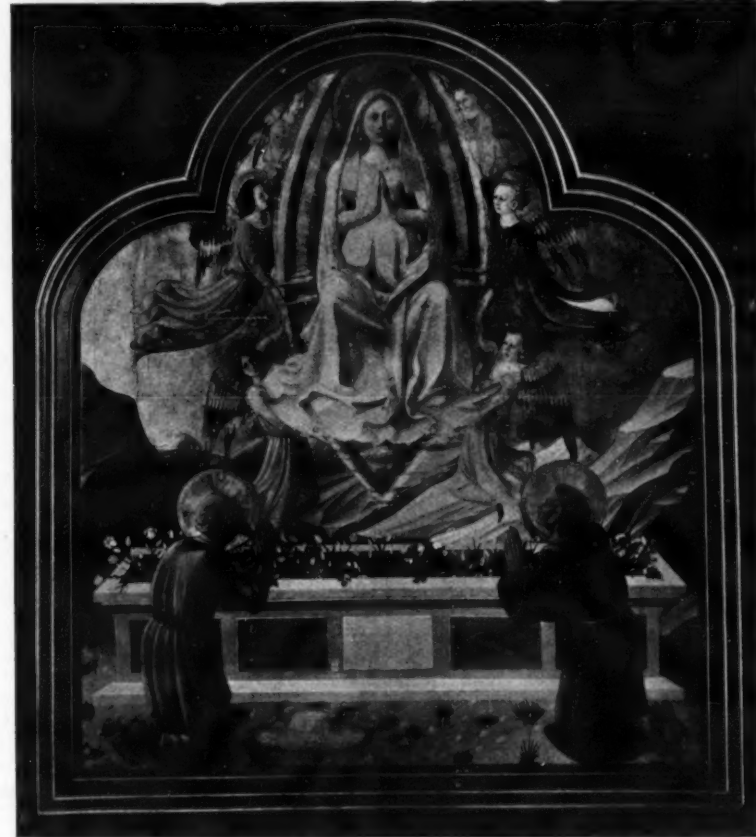
The work of restoration was rendered more difficult through additions to the painting, made about the year 1520 by some other artist, which have also been removed. It is evident that the beauty and value of the panel has been greatly enhanced through restoration. The original colors, especially in two coats of arms which have also emerged, and the right balance of composition, have been restored.

—F. T.

### Sculpture Exhibition for St. Louis

Frank Purdy, of the Ferargil Galleries, will leave about May 10 for St. Louis with a collection of American sculpture which will be shown in the Newhouse Galleries. The exhibition will be opened on the 15th with a reception and lecture by Mr. Purdy.

### Ireland Acquires Altarpiece by Di Giusto



"ASSUMPTION OF THE VIRGIN"

By ANDREA DI GIUSTO

LONDON—Part of the purchase money for the fine altar piece by Andrea di Giusto, of which an illustration is given, was provided by the funds left by Sir Hugh Lane to the National Gallery of Ireland. It was formerly in the Ottley and the Fuller Maitland collections, and was acquired for the Gallery from Mr. Annesley Gore, of London, by Mr. Alec Martin, one of the governors. Works by the Florentine master are so rare that when an example of his painting does exist it is apt to be ascribed to another hand. Hence the

former attribution of the "Assumption of the Virgin" to Fra Angelico da Fiesole. The date of its execution is 1440 or thereabouts, and the work is probably by the same hand as that which produced the Cortona altar piece, now at the Uffizi.

The saints kneeling on either side of the sarcophagus are St. Francis and St. Bonaventura, and the background is in pale gold. The whole with its almond-shaped glory is a fine example of XVth century painting under the Masaccian influence.

### Sailor and Movie Scene Painter Winners of Academy Scholarships

Andrew Winter, a sailor, and W. Renwick Taylor were announced at the commencement exercises of the National Academy of Design as the winners, respectively, of the Mooney and Pulitzer Scholarships for a year's study abroad.

Winter, whose scholarship is worth \$1,400, has shipped for fifteen years on freighters, ocean liners and fishing schooners.

Taylor has been at the Academy three years. Prior to that time he had done scenery for the theatre and the movies. He is a graduate of Manual Training High School, Brooklyn. His scholarship is worth \$1,500.

### Ferargil Galleries Sell Ryder's "Underneath a Cloud" to Collector

"Underneath a Cloud," by Albert Pinkham Ryder has been sold for \$15,000 to a New York collector through the Ferargil Galleries. This famous painting was purchased by the late Dr. A. T. Sanden from the artist in 1892, and exhibited in 1918 in the Ryder memorial exhibition at the Metropolitan Museum, to which institution the Sanden estate loaned it, and where it hung until 1923, when it was purchased by Messrs. Price and Russell with the other famous Ryders, "Macbeth and the Witches," "The Race Track," "Night," "Forest of Arden" and "Weir's Orchard."

This canvas by the great mystic painter was under consideration by several American museums. In splendid condition this canvas, 20x24, has the poetry characteristic of his night marines, with the dark, almost black, cloud overshadowing the little men in the boat.

### FOR RENT—JUNE to OCTOBER

Albert Sterner's attractively furnished apartment and large Studio, (cool) overlooking Gramercy Park.

1 Lexington Avenue, New York City  
Telephone Gramercy 2646

### Hotel des Artistes, 1 West 67th

Street. Studio Apartments: large, \$4,000 to \$5,000; small, \$2,000 to \$3,000. Also small single rooms. Free cooking and refrigeration. Maid service. Swimming in basement. Phone ENDICOTT 8440.

## DEMOTTE

WORKS OF ART

NEW YORK

PARIS

## XVth CENTURY PERSIAN & SPANISH RUGS

GOTHIC & RENAISSANCE TAPESTRIES  
VELVETS AND EMBROIDERIES  
PRIMITIVE PICTURES

### THE SPANISH ART GALLERY

(LIONEL HARRIS, Proprietor)

50, CONDUIT STREET, LONDON, W. I.

## GOLDSCHMIDT GALLERIES

INC.

OLD WORKS OF ART  
PAINTINGS BY OLD MASTERS

730 FIFTH AVENUE, NEW YORK  
(AT 57TH STREET)

FRANKFURT-ON-MAIN  
KAISERSTRASSE 15

BERLIN, W.  
VICTORIASTRASSE 95

### SHOW OF DECORATIVE ART OPEN IN PARIS

Ceremony a Gala Affair in the Grand Palais—Fortnight Will Elapse Before Display Is in Full Swing

PARIS—The inauguration of the Paris Exposition of Decorative Arts on April 28 was a striking ceremony in which President Gaston Doumergue was surrounded by his ministers and the entire diplomatic corps of Paris.

The ceremony began at three o'clock in the great central hall of the Grand Palais. Four thousand invitations were issued and places for four hundred of the élite of Paris were provided on a special platform. Republican Guards in gala attire formed the President's escort and a musical program was rendered by the Guards' massed bands.

Following speeches by the Ministers of Commerce and Fine Arts and by the Minister of Switzerland as president of the group of foreign commissioners of the exhibit, President Doumergue declared the exposition open. The official party and guests then passed through the Portal of Honor leading to the Pont Alexandre III., and visited the central esplanade of the exposition. When the Cour des Métiers, in the shadow of the Invalides, was reached, a presidential salute was fired from the courtyard of the Invalides.

The public was permitted to visit the exposition grounds the following morning, but it will be at least a fortnight before the exposition is in full swing.

On the vast square of the Esplanade des Invalides there is now a fantastic floral carpet of flowers, rainbow colors having grown overnight in hundreds of thousands.

The United States and Germany are absent. The former refused the invitation, while the latter, invited too late, after a lot of misunderstandings and hesitation, felt obliged to decline also.

None of the national pavilions is ready yet, but façades of varied architecture make a remarkable spectacle. The British pavilion in design symbolizes naval supremacy, while the Russian Soviets have evolved a strange construction like a glorified glass house.

The French Government has not contributed a single franc toward the

## A. S. DREY

Old Paintings  
and  
Works of Art

MUNICH

Maximiliansplatz 7

thirteen millions spent so far, all the costs of the exposition being covered by the issue of a lottery bond loan, to which the public enthusiastically subscribed.

### Normal Hotel Prices in Paris

PARIS—The Commissariat Général de l'Exposition, acting in full accord with the Syndicats Hoteliers, has created an office to facilitate the lodging of visitors and tourists who will come to Paris this summer to visit the exposition. All visitors will have accommodations at normal price during their stay. All inquiries should be addressed to the Syndicat de l'Initiative de Paris, 4 rue Volney, Paris.

### A Whistler Painting for Hartford

HARTFORD—The trustees of the Wadsworth Atheneum and the Morgan Memorial Museum have bought from the Kraushaar Galleries, New York, James McNeill Whistler's "The Coast of Brittany." It was originally called "Alone With the Tide," and was painted in 1861.

### Lucien Demotte to Sail May 16

Lucien Demotte sails for France on the Paris, May 16, after a successful season at the establishment of Demotte at 8 East 57th St.

### Important Auction Sale in Brussels

## THE BARON DE SANT'ANNA LIBRARY

Comprising magnificent collections of

## RARE OLD BOOKS

Fine bindings, etc., of great interest to booklovers,

which will be sold by auction at

### J. DE WINTER'S SALESROOMS

10, rue Sainte-Gudule, Brussels.

on MAY 16th, 1925

Catalogue containing 225 items illustrated with 68 reproductions of scarce bindings can be obtained from the Auctioneers 50 cents.



## Julius Böhler

Briennerstrasse 12  
Munich



Permanent Exhibition of selected  
HIGH CLASS OLD PAINTINGS  
of English, German, Dutch, Italian and French Masters  
Ancient Tapestries, Works of Art  
of all Countries and Periods

## DAVIES, TURNER & CO

Established 1870  
39 Pearl Street, New York City  
London Paris

### "OLD MASTERS" IN THE FINE ART OF SHIPPING

Experts for fifty-four years in packing and transporting works of art, exhibitions, antiques, household effects and general merchandise. New links of intercity haulage by motor truck now added to complete our chain of service at reasonable cost for forwarding, Customs Brokerage, storage, trucking, marine insurance.

Representative will gladly call upon request.

Phone Bowling Green 7960 Cable Address Expedition

## HOWARD YOUNG GALLERIES

IMPORTANT  
PAINTINGS

By

AMERICAN  
and FOREIGN  
MASTERS

634 Fifth Avenue  
opposite St. Patrick's Cathedral  
NEW YORK

### "ART CENTRE OF THE ORANGES" IS FORMED

Painters, Sculptors, Illustrators, Architects, Decorators, Musicians and Art Appreciators Are Included

ORANGE, N. J.—The Art Centre of the Oranges has just been incorporated. The various departments are represented as follows: Painting, William J. Baer and Henry R. Poore; sculpture, H. Lewis Raul; illustration, Tony Sarg; architecture, Everett K. Taylor and Hobart A. Walker; literature, Alexander Black and Daniel Henderson; art appreciation, Robert Macbeth; music, Russell Kingman and Mrs. Mae B. Savage; decoration, Mrs. A. B. Hopper and Mrs. W. L. Smith.

"What is the Art Centre?" asks the circular issued by the organization, and answers the question thus:

"It is an organization of Doers, Hearers and Seers.

"Art centers are now springing up all over the country because at last America is turning toward the arts. Thirty-five years ago the eminent French master, Benjamin Constant, said, 'In fifty years the center of the world's art will be in the United States.' A year before his recent death, Rodin, the great French sculptor, said, 'There is now going on in America a renaissance more important than that of the XVth century of Eu-

rope—only the Americans do not know it."

There will be eight meetings of the Art Centre from October to May, at which each of the special interests will be presented in program. Exhibitions of pictures, and musical entertainments are a part of this plan. Mrs. Savage is president of the society, which includes members from East Orange, West Orange, and South Orange.

#### Recital Aids Picture Purchase

In order to raise the necessary funds to purchase Susan M. Ketcham's "Portrait of My Mother" for the John Herron Art Institute of Indianapolis, a song recital will be held under the direction of Mrs. Kohlman-Magee of the Milch Galleries at the Fine Arts building on the evening of May 5. This recital is to be given in the galleries where Emil Fuchs is holding his exhibition, the soloist being Rosalie Miller, soprano, accompanied by Walter Golde. Tickets will be \$1.

#### Gold Medals for Architects

The gold medal of the American Institute of Architects, the highest honor bestowed by American designers, was awarded to Sir Edwin Lutyens, distinguished British architect, and, posthumously, to Bertram Grosvenor Goodhue, American architect, at a ceremony at the Metropolitan Museum of Art.

### GOLD MEDALS FOR ART WEEK AWARDS

Mr. Widener, Mrs. Stotesbury and a Business Firm Will Give Prizes for the Exhibition in Philadelphia

PHILADELPHIA—Art Week begins May 4. There will be 1,200 works of art exhibited publicly throughout the city. The Philadelphia Art Week Association has announced that three gold medals will be awarded for the best works in sculpture, oil, and water color, respectively, by Joseph E. Widener, Mrs. E. T. Stotesbury, and Strawbridge & Clothier, as well as three prizes of \$100 each for the best marine, landscape, and figure painting, respectively.

The Public Ledger has offered a prize, and several special prizes of \$25 each have been offered by Samuel T. Bodine, S. Kind & Son, Karcher & Rehn, and Dr. George Woodward. The usual gold, silver and bronze medals will be awarded by the association for artistic store windows arranged during the week.

General Butler will act as one of the judges in conjunction with the jury composed of George Harding, Charles Grafty, Alice Kent Stoddard, Fred Wagner, Beatrice Fenton, Henry McCarter, Huger Elliott, Edith Emerson, Albert Laessle, Mary Butler, E. H. Suydam,

Yarnall Abbott, Victor C. Egbert, William G. Kreighoff, Elizabeth F. Washington, George Walter Dawson, Mary Townsend Mason, Richard Blossom Farley, and Paulette van Rockens.

The national scope of this Art Week is exemplified by contributions from artists in other cities. Frederick J. Waugh, Charles Woodbury, Emil Carlsen, Paul Dougherty and William Ritschel are among the outside artists to be represented. The prizes for the posters proclaiming Art Week, awarded by Henry L. Appleton, president of the association, were \$50 to B. J. Keyser and \$25 to Lillian Edelstein, both of the School of Industrial Art. Alfred Hayward is in charge of all exhibitions.

#### Rome Scholarships to Be Awarded

The paintings and sculpture submitted by individual students and the representative art schools of the country in competition for the Annual Concours for the American prize of Rome, will be on exhibition at the Grand Central Galleries next week. The juries will probably meet Wednesday afternoon, and will award two prizes, one for painting, and one for sculpture. These awards consist of a resident fellowship at the American Academy in Rome for three years. Edwin H. Blashfield is chairman of the jury on paintings, and Daniel Chester French, chairman on sculpture.

## HARMAN & LAMBERT

Established in Coventry Street  
During Three Centuries



BY APPOINTMENT

DEALERS IN  
ANTIQUE SILVER  
JEWELLERY  
OLD SHEFFIELD PLATE  
ETC.

177, NEW BOND STREET,  
LONDON, W. 1.

#### Women Artists Organize

SAN FRANCISCO—The San Francisco Society of Women Artists has been organized. Evelyn Almond Withrow is president, Eleanor L. Treat, vice president, Florence I. Tufts, treasurer. Among the members are Constance Macky, Bertha Stringer Lee, Calthea Vivian and Helen Forbes.

# Pictures by Old Masters

The Property of J. F. SWANN, Esq.

Deceased; Late of Oakfield, Wimbledon Park, London



Princess Sobieski  
By Sir J. Reynolds, P.R.A.



The Hurdy Gurdy Player  
By A. Van Ostade



Miss Catherine Thurlow  
By G. Romney



The Bashful Child  
By G. Romney

Which will be sold at Auction by order of the Executors by

CHRISTIE, MANSON & WOODS

at their Great Rooms, 8, KING STREET, ST. JAMES'S SQUARE, LONDON, S. W. 1.

On FRIDAY, MAY 15th, 1925

Catalogues may be consulted at the offices of THE ART NEWS, 49 West 45th Street, New York, or at their Agents in Boston, Philadelphia, etc. (For address see page 10.)



## Jacobean Room by Charles of London at Architectural Exhibit



This handsome room shown by Charles of London, at the exhibition of architecture and allied arts at the Grand Central Palace, is one of four brought to this country from Moat Hall, near Shrewsbury, England. The paneling is an excellent example of the Jacobean style and dates from about 1620.

### \$100,000 IS GIVEN FOR INDUSTRIAL ART

Four Individuals, Through Rockefeller Foundation, Give \$25,000 Each for School at Chicago Institute

CHICAGO—Announcement is made by the directors of the Art Institute and of the Association of Arts and Industries of a gift of \$100,000 through the education department of the Rockefeller Foundation to the Industrial Art School, which the Association of Arts and Industries is establishing at the Art Institute of Chicago. Mrs. Howard Spaulding, Jr., Mrs. Edith Rockefeller McCormick and Julius Rosenwald have become founders of the school, each contributing \$25,000, and another donor has given the same sum.

A group of fifty individuals and firms, headed by Col. William Nelson Pelouze, contributing \$2,000 each to the project includes James A. Patten, Harold Swift, A. G. Becker, William Wrigley, Jr., estate of Charles A. Chapin, Mrs. Albert Bigler, Mr. and Mrs. C. H. Worcester, Edward B. Butler, Martin Ryerson, George F. Porter, Alfred Decker, Thomas E. Donnelly, Samuel Insull and Adolph Karpen.

The Association of Arts and Industries, with offices at 230 East Ohio St., is establishing this Industrial Art School under the roof of the Art Institute, where designers will be trained for the various industries, including furniture, printing, textiles, wall paper, interior decorating, advertising, ceramics, toys—in fact, every industry in which design is a factor, and there are few industries in which it is not.

The Art Institute is supplying the space and the Association of Arts and Industries is raising an initial fund of \$260,000 to build and equip the class rooms. Endowments and memorials

may later run the fund up to the million-dollar mark after the school is established, and insure its development into the greatest industrial art school in the country.

This Industrial Art School becomes national in importance when we consider there are only two such schools in the country, one at Philadelphia and the other at Providence, R. I., in contrast to fifty to sixty each in several large foreign countries. It is significant that the announcement of this third industrial art school of the country, and the first one in the Middle West, comes at the time of the opening in Paris of the International Exposition of Modern Decorative Art, to which the United States was invited to exhibit, but failed to exhibit through lack of material.

### Library of Baron Sant' Anna to Be Sold at Auction in Brussels

BRUSSELS—The library of Baron de Sant' Anna will be sold here on the afternoon of May 16 at the establishment of J. De Winter, 10 rue Saints Gudule. The sale will be the most important of the kind held in Belgium for years.

The finely illustrated catalogue contains 225 numbers. Among the treasures are "La Songe de Poliphile," printed in 1499, bound in morocco by Royet; the "Dialogus Creaturarum," printed by Gerard Leeuw in 1480 at Gouda, "d'Heures sur Velin" by Simon Vostre (1498-1510), and de Gilles' "Hardouyn" (1515). Another gem is an edition of Molière, 1682, in eight volumes. The "Marquise de Pompadour" of Neptune François de Ballin is equally fine, bound in morocco. Works by Ariosto and other famous early Italian writers are included.

Vases, porcelains and other objects of art are also to comprise the sale. The catalogues are being sold at five francs.

### PERJURY CHARGED IN YOUSSEPOFF CASE

Counsel for Mr. Widener Accuses an Advisor to the Prince—Says an Oil Magnate Is Prince's Backer

Accusations of perjury marked the final day of the trial of Prince Youssepoff's suit to recover two Rembrandt portraits from Joseph E. Widener. Ex-Governor Nathan L. Miller, Mr. Widener's counsel, urged Supreme Court Justice Davis to find that the real plaintiff, the man who really is seeking possession of the pictures, is Calouste Sarkis Gulbenkian, Roumanian-born British oil magnate.

The witness accused was George de Maziouff, former Russian army officer, now a director of a lighting company in Paris, who has acted as business advisor to the prince since they first met in London after their flight from Russia.

Maziouff testified that when he received a cablegram in August, 1921, from Widener, in Philadelphia, informing him that a London art dealer named "Sully" would pay over for Widener the £100,000, so the Philadelphia could get possession of the pictures, he had difficulty finding the dealer because his name was really "Sulley." Mr. Miller had shown later that the name was correctly spelled in the cablegram but that a letter which Widener wrote had misspelled it.

Upon the question whether the prince received the cablegram or the letter first, depends a great deal. The prince contends he never agreed to sell the pictures to Widener, but merely sought to borrow money on them.

Mr. Miller argued Maziouff could not be telling the truth when he testified that he could not find Sulley's name because it was misspelled, at the same time testifying that the cablegram was received first.

Clarence J. Shearn, attorney for Prince Youssepoff, drew from Mr. Widener the admission that he knew the prince had never wanted to sell the pictures.

A Rembrandt portrait, bought in 1913 by Dr. William R. Valentiner, from its unknowing owner as the work of Karel Fabritius, an obscure painter, for \$510, has been sold by Dr. Valentiner for \$75,000. Since its sale by Dr. Valentiner it has been resold for \$100,000.

Dr. Valentiner revealed this when he testified as an expert on behalf of Mr. Widener.

At a small auction in which the Benjamin collection was sold, at the American Art Galleries in 1913, Dr. Valentiner bought a portrait entitled "The Advocate," painted by Karel Fabritius over a portrait by Rembrandt of Rembrandt's son Titus.

## MARCEL BERNHEIM & Co.

2 BIS RUE DE CAUMARTIN, PARIS  
(Half way between the Opera and the Madeleine)

MODERN PAINTINGS

BARBIZON SCHOOL

IMPRESSIONIST SCHOOL

CONTEMPORARY SCHOOL

## GALERIE H. FIQUET & CIE

EXPOSITION D'ENSEMBLE

DES OEUVRES DE

## MAURICE UTRILLO V.

DE 1908 A 1925

FROM THE 1st TO THE 31st OF MAY

20 BIS. RUE LA BOETIE, PARIS

## NAZARE-AGA

Persian Antiques

3, Avenue Pierre 1er de Serbie  
Paris

## J. FERAL

Ancient Paintings

7 RUE ST. GEORGES  
PARIS

## L. CORNILLON

Mediaeval Art

89 Rue du Cherche-Midi and  
21 Quai Voltaire, PARIS

## E. LARCADE

Art Objects of High Antiquity

140 Faubourg St. Honore—17 Place Vendome  
PARIS

## CHARLES POTTIER

Packer and Shipping Agent

14, Rue Gaillon, Paris

Packer for the Metropolitan Museum,  
New York

## CHARLES BRUNNER

High Class Paintings

by the Old Masters

11 rue Royale, Paris, VIII

Purveyor to important Museums

## LE GOUPY

Rare Prints

Drawings—Paintings

5, Boulevard de la Madeleine, Paris

## R. LERONDELLE

Packer and Agent

for the Carnegie Institute, Pittsburgh,  
the Art Institute of Chicago, etc.

76, Rue Blanche, Paris IX.

## ANCIENT TAPESTRIES

Little Point. Seats. Repairs

VAUQUELIN

Galerie St. Augustin

93 Boulevard Haussmann, Paris

## Léon MARSEILLE

16, rue de Seine, Paris

MODERN PAINTINGS by

BOUSSINGAULT

DUNOYER DE SEGONZAC

DE LA FRESNAYE

LOTIRON LUCE

JEAN MARCHAND

LUC-ALBERT MOREAU

A. MARE, QUIZET,

F. SIGNAC, VALDO BARREY

## M. & R. STORA

Gothic and Renaissance  
Works of Art

Paris, 32 BIS Boulevard Haussmann

### To be sold by Auction at C. G. Boerner's Auction Rooms, Leipzig

May 25th to 27th, 1925

The engraved Works of 40 Great Masters from Schongauer to Rembrandt, being Duplicates of the Albertina, of Vienna, comprising most beautiful Works by

HIRSCHVOGEL—LUCAS VAN LEYDEN

MECKENEM

REMBRANDT and SCHONGAUER

and fine series of

Engravings, Etchings and Woodcuts by

Altendorfer, Baldung, Barrocci, Barthel Beham, Bink, Bol, Breunberg, Brun, Burgkmair, Castiglione, Cranach, Dürer, Everdingen, die Ghisi, Glockendon, Goltzius, Ladenspelder, Lorch, Matsys, Meister J. B., Ribera, Roghman, Springinklee, Waterloo, Vellert, Zasinger, Zeeman, Zündt, Zwott and others.

An Important Collection of Engravings and Woodcuts by

## DÜRER

A second part of duplicates of the Department of Prints and Drawings of the British Museum

The illustrated Catalogue may be had from

C. G. BOERNER, 26, Universitätsstrasse 26, Leipzig. Price: \$1. (4 sh.).



The Highly Important Collection of  
French Decorative Furniture, Objects *of Art and Vertu*  
Sevres Porcelain *and Pictures by Old Masters*

*the property of*

The Right Honourable ALMINA COUNTESS OF CARNARVON

To whom they were bequeathed by the late Alfred de Rothschild, Esq.



An Important Set of Sevres Vases



A Fine Louis XV Commode by J. H. Riesener



A Fine Louis XVI Clock and Candelabra

*Which will be sold at Auction by*

**CHRISTIE, MANSON & WOODS**

at their Great Rooms, 8, KING STREET, ST. JAMES'S SQUARE, LONDON, S.W. 1.

**On TUESDAY, MAY 19th, 1925, and Three Following Days**

Catalogues may be consulted at the offices of THE ART NEWS, 49 West 45th Street, New York, or at their Agents in Boston, Philadelphia, etc. (For address see page 10.)

Five Important Early English Portraits

*the property of*

The Right Honourable THE EARL OF CARNARVON

To whom they were bequeathed by the late Alfred de Rothschild, Esq.



The Countess of Chesterfield  
By T. Gainsborough, R.A.



The Countess of Carnarvon and Child  
By Sir J. Reynolds, P.R.A.



The Countess of Romney  
By Sir J. Reynolds, P.R.A.



The Earl of Chesterfield  
By T. Gainsborough, R.A.

*Which will be sold at Auction by*

**CHRISTIE, MANSON & WOODS**

at their Great Rooms, 8, KING STREET, ST. JAMES'S SQUARE, LONDON, S.W. 1.

**On FRIDAY, MAY 22d, 1925**

Catalogues may be consulted at the offices of THE ART NEWS, 49 West 45th Street, New York, or at their Agents in Boston, Philadelphia, etc. (For address see page 10.)



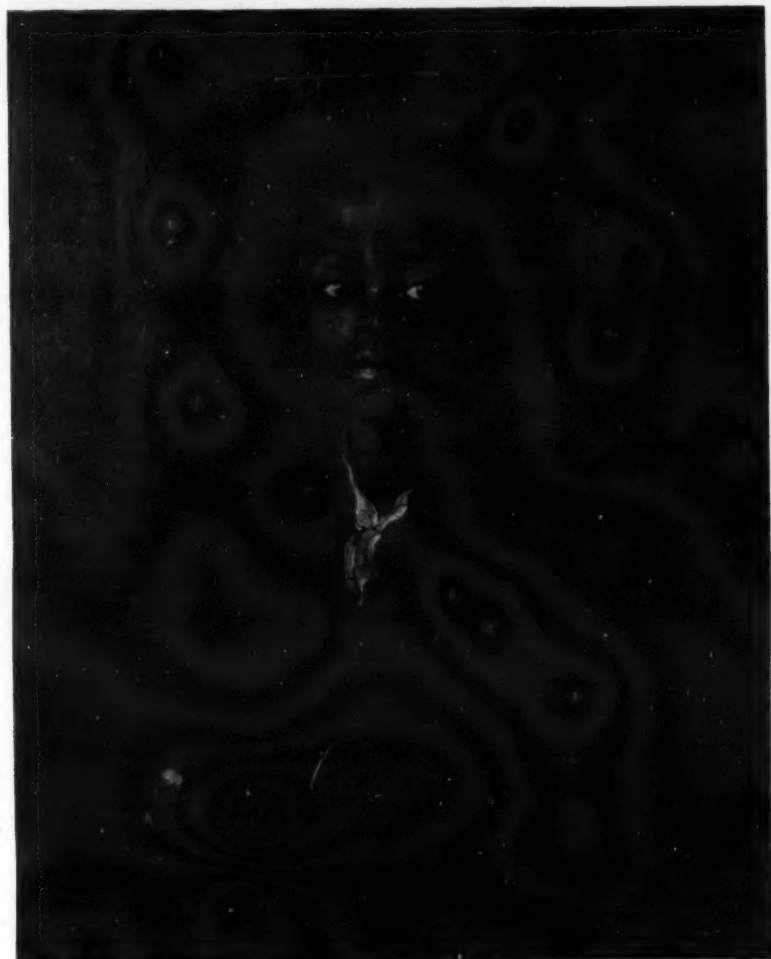
Newark Museum, In Its Art Purchases, Will Henceforth Acquire Chiefly the Work of Living American Artists



ABOVE:  
"BARNYARD AND MOUNTAIN"  
By GEORGE BELLOWES



AT RIGHT:  
"WINTER LANDSCAPE"  
By LOUISE UPTON BRUMBACK



ABOVE:  
"WILLIE GEE"  
By ROBERT HENRI

AT RIGHT:  
"FOREST AND HILLS"  
By JOSEPH POLLET



When the Newark Museum opens its new building on Oct. 15, one gallery will be devoted to living Americans and will contain works by many distinguished artists acquired during the year. As announced in last week's Art News, the purchase of work by American painters, sculptors and designers is an avowed policy of the Museum.

Recent purchases now being exhibited are "Willie Gee," by Robert Henri; "The Church of the Penitentes," Sloan; "Barnyard and Mountain," George Bellows; "Figure Composition," George Luks; "East Side Corner," Jerome Myers; "Winter Landscape," Louise Upton Brumback; "Forest and Hills," Joseph Pollet; "The Good Samaritan," Robert L. Newman, and "Red Barn," by Arthur B. Wilder.

"Willie Gee," a portrait of a colored boy by Robert Henri, shows Henri's power to discern human character.

"The Church of the Penitentes" is a characteristic landscape of John Sloan's New Mexican period, firmly built, bare and yet colorful, full of the calm of the desert. "Barnyard and Mountain" represents one phase of the work of Bellows.

"Figure Composition," by George Luks, is a painting of a small boy. Louise Upton Brumback is the only woman represented in the recent purchases.

"Forest and Hills," by Joseph Pollet, is an interesting document. Heretofore Europe has been the Mecca of the American artist. Joseph Pollet is a European who came here in his twenties and studied at the Art Students' League.

BELOW:  
"THE CHURCH OF THE PENITENTES"  
By JOHN SLOAN



ABOVE:  
"EAST SIDE CORNER"  
By JEROME MYERS



AT RIGHT:  
"FIGURE COMPOSITION"  
By GEORGE LUKS



## Ruiz Spanish Collection Is of Historic and Artistic Importance



TWO CARVED MARBLE COLUMNS. HISPANO-ARABIC, Xth CENTURY.

One of the most sumptuous collections of Spanish art which has reached New York is that of Señor Raimundo Ruiz, of Madrid, which is now on view at the Clarke Art Galleries and will go on sale on the afternoons of May 5, 6, 7, 8, and 9. Besides the historical and artistic importance of many of the pieces shown, the collection will have further interest due to the fact that the Spanish government is making it increasingly hard for antiques to be gotten out of the country. The present desire for all things Spanish in both the fine and decorative arts makes such a collection as this doubly interesting.

Large wrought-iron grates extending across the width of the galleries divide them into a series of interiors, while the fine old tin and glass lamps in which the collection is especially rich add the final touch of delicacy and grace.

Three of the most important exhibits are ceilings, one of which is polychromed, a Hispano-Arabic piece of the XVth century, measuring 18 by 13 feet. It is from the "Alcazaba Cadinna" at Granada, which was the guard house of the last Moorish king of Granada. A second, which is especially beautiful in design, is 21 by 14 feet, and was taken from an old palace of Acaña, where Don Juan II, King of Spain, lived for some time. A third ceiling, equally large, is from a monastery in Murcia.

The large wrought-iron grates men-

tioned above are from a church in Navarra, and other examples of ironwork include some beautiful old wells, weathervanes, kitchen implements of lace-like beauty, and smaller grates, candelabra, etc.

The two capitals which are illustrated are of Hispano-Arabic workmanship, dating from so far back as the Xth century. They are 6 feet in height. A group of marble columns which attach to themselves particular interest, due to being identical with certain columns in the Alhambra, are eleven in number and were taken from a patio in Granada.

Special note must be made of the wooden doors and door frames of the collection. There are four dating from the XVIth century which show a variety of treatment from an intricate weaving of pattern to a simple repetition of some very effective motif. The most important of these comes from the palace of the Marquis de Duncar in Gaudix.

The lamps of the collection are exquisite in workmanship and design. Many of them come in sets of two or four. Most of them are of clear glass, but there is one very handsome specimen employing colored glass, orange being the predominant color. Other exhibits include carved walnut benches, tables, a carved limestone window, varguenos, paintings, stone carvings, and some very fine priests' vestments.

## NEW YORK AUCTION RECORD

ALLEN COLLECTION, \$38,889

Anderson Galleries, April 24, 25—English antique furniture from the collection of Charles Henry Allen, Esq., the Old Dial House, Westham, Sussex, England. Total, \$38,889.50. The more important items:

- 40—Crystal cut glass wine service, English, XVIII century; F. J. Peters.....\$230
- 81—Carved Jacobean oak withdrawing trestle table; F. J. Peters.....\$250
- 83—Quaint small carved Jacobean oak court cupboard; Orsenego Co.....\$250
- 102—Carved Jacobean oak refectory table; H. P. Rogers.....\$450
- 114—William and Mary walnut desk; Miss H. Counihan, Agent.....\$285
- 126—Queen Anne burl and walnut highboy, English, early XVIII century; Order.....\$270
- 128—Carved walnut fiddle-back side chair, English, early XVIII century; Miss H. Counihan, Agent.....\$240
- 146—Georgian carved walnut and gilded overmantel mirror, English, XVIII century; Leo Elwyn & Co., Inc.....\$270
- 151—Six carved mahogany Hepplewhite chairs, English, XVIII century; Order.....\$400
- 156—Adam carved mahogany console table, English, XVIII century; Mrs. G. B. Post.....\$350
- 165—Carved mahogany two-part dining table, English, XVIII century; Miss H. Counihan, Agent.....\$365
- 173—Early English painted leather screen; Mrs. J. F. O'Brien.....\$240
- 215—Amber glass wine service, English, XVIII century; H. J. Chisholm.....\$500
- 259—Carved Jacobean oak refectory table; William Walters.....\$380
- 282—William and Mary lacquer sideboard; F. J. Peters.....\$300
- 285—Carved William and Mary needlework sofa; M. F. Chase.....\$1,450
- 290—Set of eight walnut Queen Anne spoon-back chairs; Miss H. Counihan, Agent.....\$860
- 310—Carved mahogany Chinese Chippendale cabinet; A. J. Hawkins.....\$335
- 313—Four carved Hepplewhite mahogany side chairs, English, XVIII century; Miss Louise Burke.....\$425
- 314—Carved Chippendale mahogany secretary bookcase, English, XVIII century; Miss H. Counihan, Agent.....\$350
- 323—Five Gothic Chippendale mahogany side chairs, English, XVIII century; Miss H. Counihan, Agent.....\$550
- 332—Hepplewhite carved mahogany sofa, English, XVIII century; Mrs. W. H. McGrann.....\$355
- 342—Chippendale carved mahogany galleried tea table, English, XVIII century; M. F. Chase.....\$370
- 348—Four-fold Queen Anne needlework screen; E. A. Michel.....\$2,025
- 349—Flemish tapestry panel, Circa, 1710; Miss H. Counihan.....\$1,200
- 350—Verdure tapestry panel, Flemish, late XVII century; Order.....\$950

BOLTON AND LYMAN LIBRARIES  
Anderson Galleries, April 27—First editions from the libraries of the late Bertha L. Bolton, Rochester, and the late Viola C. Lyman, Syracuse. Total, \$13,941.50. Among the important items:

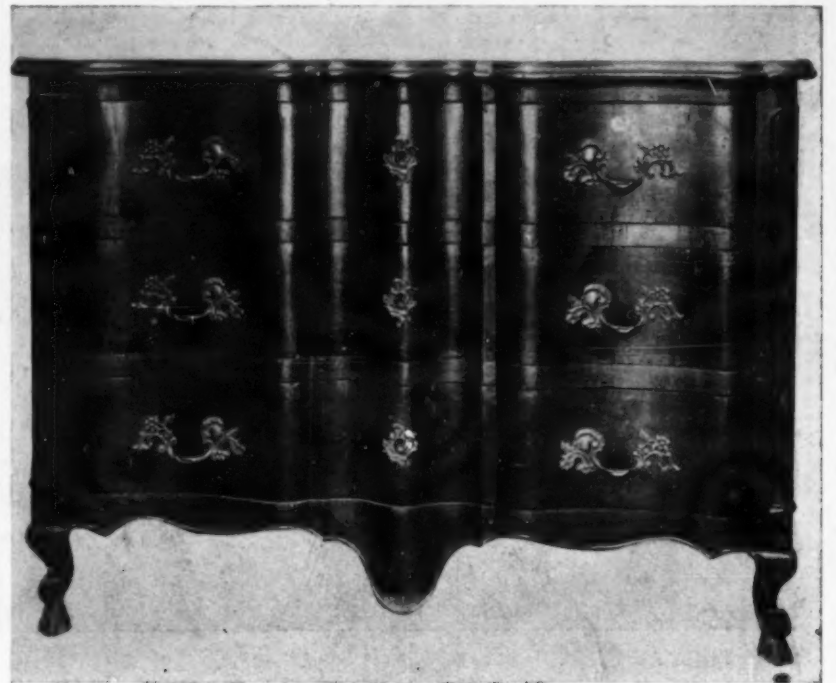
- 12—"British Poets," with numerous illustrations colored by hand, in 76 vols., Crown edition, with an original water color in each volume; Adolf F. Linden.....\$770
- 82—"Memoirs of Napoleon, His Court, and Family," by Duchess D'Abrantes, London; Louis Golde.....\$195
- 83—"Endymion: A Poetic Romance," by John Keats, London, 1818; Mrs. Max Rosbach.....\$435
- 84—"Lamia, Isabella, The Eve of St. Agnes, and Other Poems," by John Keats, London, 1820; Barnett C. Beyer, Inc.....\$140
- 127—Works of Geoffrey Chaucer, Kelmscott Press, 1896; G. E. Stechert Co.....\$690
- 177—"Rubaiyat of Omar Khayyam," translated by Edward Fitzgerald, first edition in wrappers, 1859; James F. Drake, Inc.....\$2,050
- 180—Brinkley's Oriental Series, extra illustrated by Native Artists, 1962; Gabriel Wells.....\$440
- 209—Works of William Shakespeare, edited by W. E. Henley, Edinburgh, 1901; Louis Golde.....\$710
- 215—Works in verse and prose by Percy B. Shelley, 8 vols., London, 1880; H. E. Manville.....\$240
- 238—"Vanity Fair," by William M. Thackeray, with illustrations on steel and wood by the author, London, 1847; Gabriel Wells.....\$425

KHAYAT ANTIQUES SELL FOR \$7,696  
Anderson Galleries, April 22, 23—Egyptian, Greek, Roman and Persian antiques collected by Azeez Khayat in Egypt, Palestine, Syria, and Greece. Total, \$7,696. The more important items:

- 351—Large carved wood boat; Miss P. Greer.....\$100
- 417—Egyptian painting; A. Michael.....\$225
- 420—Greek marble figure, IIIrd or IVth century B. C.; A. Michael.....\$130

TRAVER ANTIQUES BRING \$54,479.50  
The sale of American antiques from the collection of the C. M. Traver Company, together with a few pieces from Miss Traver's private collection, held at the Anderson Galleries, realized a total of \$54,479.50. In last week's Art News the total of \$17,643 represented only the first day's sale. Through an error the second day's sale was not included. Among

## Contents of French Chatelet on Sale Here



LOUIS XV WALNUT BLOCK-FRONT COMMODE, PROVENÇAL, XVIII CENTURY

This commode comes from the Chatelet Plantanes, Salavas, near Nîmes, France, and is among the collection of furniture and objets d'art to be sold by order of Mlle. Raymonde Rabanit at the Anderson Galleries on Thursday afternoon, May 14. The collection will be on exhibition at the galleries from May 9 until the time of sale.

Other objects included in the collec-

tion are copper, brass, pewter, porcelain, faience, crystal, etc., as well as furniture. This collection from the romantic country of the Troubadours and of Frederic Mistral was sent here for disposal at the suggestion of Mlle. Rabanit's American friends, who thought Provencal design, with its simple, classical charm closely akin to the spirit of Colonial furniture, would attract the admiration of the American connoisseur.

the important items and prices on the second day were:

- 230—Early Reedstitch rug, about 1820; Miss R. L. Sparks.....\$725
- 245—Martha Washington sewing table by Duncan Phyfe, about 1800; Margolis Shop.....\$510
- 262—Drop-leaf "diary" table, about 1680; A. B. Mooney.....\$625
- 272—Mahogany three-part dining table in Duncan Phyfe style, 1800; H. V. Jones.....\$1,500
- 280—Eight Chippendale mahogany ladder-chairs, about 1760; Fred J. Peters.....\$1,400
- 291—Carver chair, Massachusetts, about 1650; J. Smith.....\$1,000
- 294—Maple scrutoire on frame, about 1700; J. Smith.....\$2,050
- 297—Curly maple slant-top desk, late XVIIth century; Mrs. Paul Cushman.....\$560
- 298—Walnut veneered and inlaid transitional highboy, about 1700; Miss H. Counihan.....\$800
- 299—Unique Carver chair, early XVIIIth century; Miss H. Counihan, Agent.....\$625
- 307—Walnut gate-leg table, XVIIIth century; A. B. Mooney.....\$900
- 311—Chippendale mahogany secretary bookcase, English, middle XVIIIth century; Mrs. Frank Farrell.....\$1,050
- 315—Carved chest on stand, XVIIIth century; J. Smith.....\$2,400
- 317—Maple-hooded highboy with claw and ball feet, second quarter of XVIIIth century; A. B. Mooney.....\$1,275
- 318—Chest on frame in oak and pine, XVIIIth century; Mrs. A. Sackett.....\$1,750

## New York Auction Calendar

ANDERSON GALLERIES  
Park Ave. and 59th St.  
May 12, afternoon—Historical library of the late Edwin O. Wood, Flint, Mich.  
May 6, 7, afternoons—Antique and decorative furniture, paintings, etc., from the collection of Countess Pierre de Jumilhac, Aisne, France; collection of Mrs. Gertrude M. Smith, Staten Island, N. Y.; the collection of George L. Maxwell, consisting of military badges, firearms, etc.; collection of Charles Gaunt, Birmingham and London.

## AMERICAN ART GALLERIES

Madison Ave. and 57th St.  
May 4, 5, afternoons and evenings—Inscribed copies and first editions, etc., from the library of the late Carlotta Russell Lowell; the remaining portion of the library of the late Dr. Dudley Tenney, and the collection of Louise Van Dyke, Grosse Point, Mich.  
May 7, 8, afternoons and evenings—Collection of French and English books, standard sets of modern authors, etc., including the libraries of the late Mrs. Robert Stewart and a New York gentleman. Also the remaining portion of the library of the Rev. Paul F. McAtteney.  
May 8, evening—Selections from the typographical and general library of David Williams, Esq., New York City.

## BROADWAY ART GALLERIES

1692 Broadway  
May 7, 8, 9, afternoons—Effects of Mrs. Edward Lauterbach removed from 763 Fifth Ave., and the balance of the collection of oil and water-color paintings of the late Count Henri Von Daur, with additions comprising antique and modern furniture, art treasures, jewelry, etc.

## CLARKE ART GALLERIES

42 East 58th St.  
May 5-9, afternoons—Spanish antiques and objects of art formed by Señor Raimundo Ruiz, Madrid.

## S. G. RAINS GALLERIES

3 East 53d St.  
May 5, morning and afternoon—The entire stock of Chamberlin Dobbs to be sold on their premises at Madison Ave. and 53d St., consisting of English, French, Italian period furniture, paintings, Venetian glass lamps and shades, commodes, etc.  
May 7, 8, 9, afternoons—Rug sale from the firm of Jones & Bindisi, in liquidation.

## WALPOLE GALLERIES

May 5, morning and afternoon—Early American and English furniture, heirlooms in silver, jewelry, Persian rugs, etc., from the property of Mrs. Inez Rice-Keller, New York City.

## Clarke's Galleries Fifty-eighth Street

Bet. Madison and Park

## NOW ON FREE VIEW

Sundays and Holidays 2 to 5 P. M.  
Daily 9 to 6 P. M.

Important Unrestricted Public Sale of  
the Superb and Extensive Collection of

## SPANISH ANTIQUES

and

## OBJECTS OF ART

formed by

## SEÑOR RAIMUNDO RUIZ

OF MADRID

famous as a leading connoisseur

THIS is the seventh auction sale which we have had the pleasure of conducting for Señor Raimundo Ruiz, each one surpassing its predecessor in value and historic interest, and providing not only a source of pleasure, but a great educational and economic value to all lovers of Spanish Art. Señor Raimundo Ruiz is without doubt the foremost collector in Spain, and needs no introduction to the art-loving public. We can proudly say that the scope of this collection has never been surpassed.

Sale Days: May 5th to May 9th inclusive

2.30 o'clock each afternoon

Catalogue Two Dollars

Sale Conducted by Mr. Haaseman and Mr. Duvall

## CLARKE ART GALLERIES, INC.

42-44 East Fifty-eighth Street

New York City

## M. GRIEVE CO.

234 East 59th Street  
NEW YORK CITY

Importers of

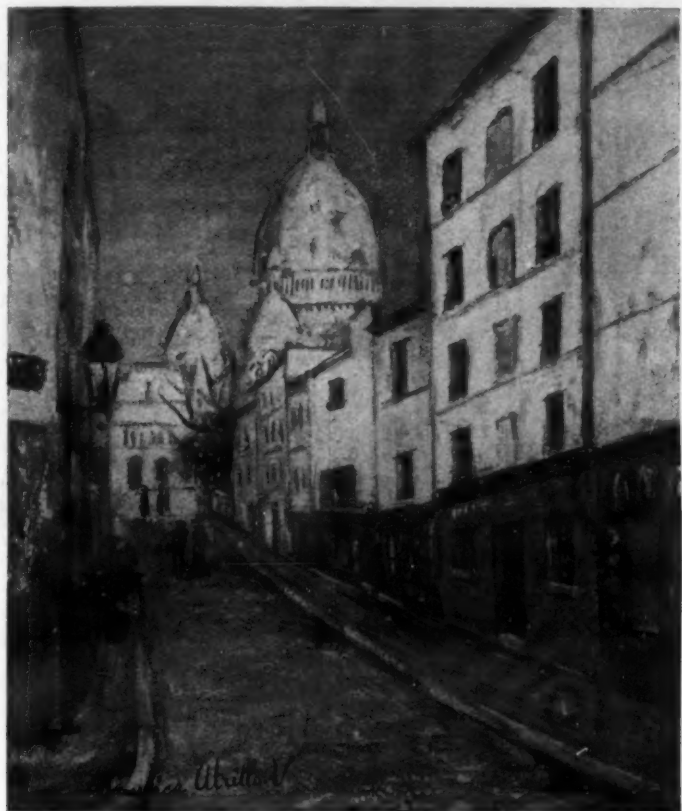
Genuine Antique Carved Gilt  
Wood Portrait Frames of all  
Periods

This hand-carved and artistically  
antique gilt tone is Italian period  
XVIIth Century; can be made in  
proportion to suit any size painting

Prices cheerfully given on request  
Telephone Regent 3492-1984



# Strong Array of Modern French Artists Are Included in a Representative Exhibition at the Dudensing Galleries



"LE SACRÉ COEUR"

By UTRILLO

Pierre Matisse, son of Henri Matisse, who has been for several months in New York, is showing at the Dudensing Galleries a group of modern French paintings just arrived in this country, in which a number of emi-

nent painters are excellently presented.

A few of the number are not overly familiar to us, such as Marquet, who is seen in one of his earlier and warmly colorful landscapes. This picture



"FLEURS"

By VLAMINCK



"LE PALMIER"

By BONNARD



"LES FRUITS"

By BRAQUE

is solidly constructed with a bigness of conception which frees its undeniable charm from all taint of the superficial.

Bonnard is another whose paintings are not seen often, or at least not often enough, for this remarkable individualist among French painters, who has successfully defied all pigeon-holing with any definite group, is so much appreciated at home that his paintings generally remain there. The example in the present exhibition is a small landscape, "Le Palmier." The play of sunlight through the trunks of the trees gives the picture a veiled fire; its suave surface only lightly covers a manifest animation, and this mixture of intensity and nonchalance seems the basis of that persuasive spell which is the essence of the Bonnard enchantment.

Marie Laurencin is well known to us, and the present picture is an admirable example of her work. Two feminine heads, of which one is in profile, are painted entirely in gray and pink. It would be impossible to imagine a Laurencin canvas in harsh coloring. The young girls whose reticent charm keeps them so aloof from this world found their way because the artist dreamed them into being. The face in profile is most beautifully drawn, cameo-like in its fineness, while the other head, with its inscrutable eyes and smooth lips, possesses the full measure of the charm of Laurencin.

If one picture is to be singled out as the most important in the group it is the interior by Matisse called "Jeune Fille au Piano," which discloses that amazing facility on his part in the handling of color and construction. In the picture both girl and piano occupy, spatially, a relatively small position. They are placed at the extreme left and yet they create for themselves the air of being the center of the composition. At the back and extending toward the left and not quite reaching the right margin is a red-and-white wall which is most daringly obtrusive, from the fact that it joins color and pattern, and yet that background stays back, instead of jumping forward and quite spoiling the effect of a table top, occupying the entire foreground, on which is a tray of fruit. By Matisse also is a landscape of trees and a beach scene in which the spotting of light and dark is especially interesting.

Utrillo, painter of the street, is seen in three beautiful subjects typical of his pre-war style, and a still earlier landscape representative of his phase when he was strongly influenced by Pissarro. The street pictures are quite different from each other as they are quite different from other paintings of streets. "Le Sacré Coeur," with its white domes raised against a vibrantly blue sky in which a thin, pinkish cloud flutters like a banner near the tower, is charged with movement. Next it hangs another street scene. The third and finest is another church tower, rising behind a dark green wall which places itself squarely in the center of the picture and by its very solidity and assertiveness controls the various planes of the picture with true autocracy.

Vlaminck, the dramatist among painters, checks his exuberance of emotion with a simplicity of expression. The fine big trees that rise black and wide in front of his pink house, set far back in the center of the picture, are a case in point, and the little group of trees at the left, with their economy of statement, are worth special consideration. His flowers in a white vase are set in a background of that rich Vlaminck brown which with him becomes one of the most luminous of colors.

Raoul Dufy is seen in two phases of his work. The earlier is a river picture with broad and shimmering areas of blue and mauve, in which the detail of the picture seems to swim ever so lightly. His later roof tops and houses reveal him as the pos-

essor of a perception which is inclusive and complete; with such simultaneity of vision he wisely becomes quite simple in his statement.

A small Marchand, "L'Ile St. Louis," has, as the common denomi-

nator of its color, a faint but persistent blue. Dunoyer de Segonzac has expressed himself, in a landscape "La Ferme," in a most primitive and direct idiom so that the fiery intensity of his spirit may remain predominant.



"JEUNE FILLE AU PIANO"

By MATISSE



"TROUVILLE"

By DUFY



"JEUNES FILLES"

By LAURENCIN



## THE ART NEWS

Editor . . . PEYTON BOSWELL  
Manager . . . S. W. FRANKEL  
Advertising Manager . . . C. A. BENSON

## The Editorial Staff:

WILLIAM SALISBURY  
HELEN COMSTOCK  
RALPH FLINT

Peyton Boswell, President;  
S. W. Frankel, Treasurer and Secretary.

Phone: Bryant—9352

Cable Address: Gagol

PUBLISHED BY

THE AMERICAN ART NEWS CO.,  
49 West 45th Street, New York

Entered as second-class matter, Feb. 5, 1909, at  
New York Post Office, under the Act,  
March 3, 1879.

Published weekly from Oct. 15 to last of June.  
Monthly during July, August and September.

## SUBSCRIPTION RATES

YEAR IN ADVANCE . . . . .	\$4.00
Canada . . . . .	4.35
Foreign Countries . . . . .	5.00
Single Copies . . . . .	.15

## WHERE THE ART NEWS MAY BE OBTAINED IN NEW YORK

Brentano's . . . . . Fifth Ave. and 27th St.  
William Einzel . . . . . 34 East 58th St.  
Egmont H. Arens . . . . . Washington Sq. Book Store  
27 West 8th St.  
Gordon & Margolis . . . . . 32 East 59th St.  
A. Julius . . . . . 62 West 8th St.  
Times Building News-stand . . . . . Times Building  
Subway Entrance Basement  
WASHINGTON  
Brentano's . . . . . F and 12th St., NW  
ATLANTA, GA.  
Cole Book & Art Co. . . . . 123 Whitehall St.  
BOSTON  
Vendome News Co. . . . . 261 Dartmouth St.  
PHILADELPHIA  
Wanamaker's . . . . . (Book Counter)  
LOS ANGELES  
C. V. Pleuharp . . . . . 353 Hill St.  
CANADA  
The Carroll Gallery . . . . . 117 King Street, West  
Toronto, Ont., Canada  
LONDON  
The Art News . . . . . 17 Old Burlington St.  
Daw's . . . . . 8 Eagle Place, Piccadilly Circus  
PARIS  
The Art News Office . . . . . 26 Rue Jacob  
Brentano's . . . . . 37 Avenue de l'Opera

Vol. XXIII—May 2, 1925—No. 30

## GRAND CENTRAL GALLERIES

The Grand Central Galleries have reached the end of their second year with an amazing balance sheet to show. Their unique policy of distribution of contemporary American art has been proved a thoroughly feasible and far-sighted one. Within this given time more than \$700,000 worth of paintings and sculpture has been sold, and a nation-wide plan of art patronage, capable of almost endless development, has been established. At the moment of writing, they are preparing to repeat one of their spectacular and perhaps historic hops into virgin territory, one of their ambitious attempts to take the good news of American art to such distant regions as yet only partially aware of the rich store being laid up for them year by year. For it has devolved upon the Grand Central Galleries to add art to opera in Atlanta's yearly budget, and the citizenry of that place is proving as eager toward the one as the other.

It may not be amiss to recall something of the plan under which this co-operative organization functions, because it is the first time that modern American business methods have been directly applied to the distribution of art, and because the successful working out of this scheme may help to solve other problems relating to the age-old question of demand and supply in art. The basic idea of this non-profit-making association is the establishment of two groups of contributing members, one with a yearly sum of money, the other with a yearly canvas or sculpture. The art goes by lot annually to the patrons, and the donations serve to equip and maintain the galleries. All the profits go toward the development of the organization, toward the establishment of new outposts and new territories; and since these profits have trebled themselves in less than a year, this experiment may be said to be a success.

Already these galleries have a number of far-reaching plans under way, to tap new sources of legitimate revenue and to reach a buying public as yet outside the beaten path of the artists and dealers. Besides the annual visits to Atlanta, these Grand Central embassies have been twice in Aurora, Ill., with signally satisfactory results, and they have sent exhibitions to many outlying parts more or less unfamiliar with the delights of art. As a reward for their devotion to the best interests of American art and because they already possess the largest and best-lighted hanging space in the country, they are to house the important Centenary Exhibition of the National Academy of Design next

season, a signal honor for so young an institution. These Twentieth Century galleries are indeed proving the possibilities of handling art with the expeditious and intensive methods of modern business, of marketing art with as much practicality as any other commodity. So far the results have gone far beyond the expectations of the founders. The Grand Central Galleries have made good. There is a brilliant and almost boundless future ahead of them.

## THE MUSEUM AS PATRON

The Newark Museum has just announced the purchase of nine paintings by American artists, of which eight are by contemporaries. In the future the Museum will spend the larger part of its appropriation in the purchase of the work of living American artists. Such an announcement will, no doubt, be gratefully heard by the American artists who have been talking vociferously among themselves this season about the way their countrymen have been investing in foreign contemporary art.

This step on the part of a museum is a courageous one, for the selection of contemporary art entails far more responsibility than the purchase of some work whose merits have been classified by preceding generations of experts. The purchasing committee needs to invoke special powers of vision and wisdom in order to see such a program through. The fact that monetary values are so unstable for contemporary art, as often declining as rising after the artist's death, is another factor to consider. Yet all these dangers in the path of the museum that elects to perform the function of the Luxembourg or the Prado should not be allowed to deflect it from so admirable a course. A few mistakes in the matter of selection will not be too great a price to pay for the encouragement which American artists as a whole will receive.

The museum of today may well assume a protective and encouraging rôle towards modern art. There are no longer the church and the kingly art patrons to provide a wide outlet for artistic creativeness. The private collector is an insufficient substitute for these two great benefactors of the art of the past. We have no great unifying factor to absorb our artists' output. Museums could do it if they would, but most of them are more concerned with the art of the past than that of the present. The museum which realizes the possibilities of the situation is not only helping the individual artist whom it happens to patronize, but is setting into action a force which will carry contemporary art along in a friendly current toward a finer and bigger expression.

## WOMEN ARTISTS' NEW HOME

The National Association of Women Painters and Sculptors has taken upon itself the undeniable dignity which comes from having a home of its own. An organization differs in no respect from an individual in profiting by the enviable anchorage offered by owning its exclusive domicile. The possession of property in some mysterious but quite recognizable way adds to the personality of the owner, be that owner a family or a larger group.

The new home at 17 East 62d Street is justly deserved; the organization, formed in 1889 under the name of the Women's Art Club, has a claim to dignity of years—which women can well assume collectively, though they may resent it singly—and now with this acquisition of property it enlarges its boundaries and makes manifest a well-earned importance based on years of service to the cause of women in art. The Association will take possession of the recently acquired headquarters on May 10. THE ART NEWS offers congratulations and every wish for success in the new home.

## Jan Kleykamp Galleries Move

Jan Kleykamp, who opened last fall the gallery at 707 Fifth Ave. of early Chinese art, is moving to larger quarters on the ground floor at 3 and 5 East 54th St. The opening exhibition, which began May 1, consists of a part of the Jan Kleykamp collection of Chinese paintings, bronzes, sculptures, potteries and jades, and also a collection of negro plastic art.

## In the Architecture and Allied Arts Show



BRONZE FOUNTAIN GROUP

By GRACE PRUDEN NEAL

Among the exhibits of garden sculpture now attracting much attention in the exhibition at the Grand Central Palace is this group. Work by this artist is to be found in a number of country homes in the East.

## A Plea for Color in Architecture

By HAZEL ADLER

## An Address Delivered at the Industrial and Allied Arts Exposition

Americans are continually criticised for their failure to respond to the artistic or beautiful. American temperament is supposed to be dominated by materialism and commercialism. How far the environments in which the great majority of Americans live have influenced their colorless temperaments may be judged when one pictures in the mind's eye the external atmosphere of a typical American city or town which, to even a tolerant observer, is drab, colorless and uninteresting. American "Main Streets" are the cradles of American temperament.

In every phase of modern life color now makes its appeal. Our books, periodicals and advertising are all colorful. Our clothing, our vehicles, the theatre and our shop windows outdo one another in presenting to the mind a color picture. As life becomes more colorful in all its aspects, so the visible expression of that life—architecture—must become increasingly colorful, and architecture today is at the threshold of a color renaissance.

The possibilities of architectural color expression offered by reinforced concrete represents the simplest and more responsive avenue of approach. The colors suitable for the body of concrete structures are limited only by the artistic conception of the architect. There are no decidedly right or decidedly wrong colors. Each color is suitable to a particular architectural type, environment, texture of finish, and roof and trim color scheme. The scope of selection is an inspiration in itself. Then, too, concrete color stain is a permanent stain, and architects need not fear the havoc to their color selection of sun and weather.

Colored concrete is not limited to urban cottages, but has even a greater service to offer to residences and buildings in congested cities. In the country trees, sky, flowers and shrubs offer colorful backgrounds, but in the city, where the great majority of our population is located, the majority of waking hours are spent amid the grayed and dingy backgrounds of the city streets.

Residential blocks of variegated colored concrete, far from being an eyesore, can be made a source of exquisite delight. In a run-down, dilapidated neighborhood, only a few blocks away from the busiest corner in New York City, a group of artists a few years ago purchased two rows of houses on two adjacent streets, with back yards adjoining. They remodeled the exteriors with concrete and tinted the back walls of the houses in a charming array of

soft blues, stone pinks, gray greens and warm buffs. The back fences were removed and a community garden took the place of the individual back yards.

The selection of the color for the concrete depends on the architectural type of the house, its surroundings and the roof and trim color scheme which is to be used with it. Warm cream and fawn are always a dependable selection. With the cream, several excellent color schemes readily present themselves. A brown roof can be used with green trim; a green roof with brown trim, or a red roof with white trim. Lichen green, terra-cotta red, stone pink, sage-green, Venetian orange, all offer interesting and practical possibilities for stucco houses. Each color, of course, demands artistic discernment in the selection of the other colors.

The coloring of the walls becomes the problem of the architect and builder as well as the decorator. A wide and delightful range of colors can be applied to interior concrete walls as well as a wide range of interesting textures.

## Viennese Keenly Interested in a Display of American Paintings

VIENNA—Under the patronage of the American minister, Albert H. Washburn, an exhibition of American paintings was opened here. The display comprises paintings by George Biddle, John Barber, Jules Pascin, Marsden Hartley, Paul Burlin, Maurice Sterne, John Storrs and Hunt Diederich, all of whom belong to the modern school of painting.

The opening was attended by many prominent people in Vienna art circles. Mrs. Washburn and Warden Wilson, the secretary of the American Legation, were also present. The exhibit, which was recently shown in Paris, will be taken later to Berlin. This is the first exhibit of American paintings ever made in Austria, and the Viennese show a keen interest.

## Mr. Holmes Succeeds Dr. Carroll

WASHINGTON—William H. Holmes has become the editor of *Art and Archaeology*, succeeding Dr. A. Mitchell Carroll, who died several weeks ago. Mr. Holmes is a well-known archaeologist, and is also an artist, being president of the Society of Washington Artists and of the Washington Water Color Club.

## Three Men Design Stinnes Monument

BERLIN—Designs for a monument of Hugo Stinnes have been ordered by the family from three prominent German sculptors, Professor Hugo Lederer, Professor Peter Behrens and Professor Wrba. Each of the artists is to be paid 10,000 gold marks for the design.

## RICH ACCESSIONS AT THE METROPOLITAN

Ancient Marbles from Greece Share Honors With Limoges Enamels—New Textile Galleries Are Open

Each month the stores of the Metropolitan Museum of Art grow richer and richer. A new group of recent accessions is on display in the room specially set apart for such exhibitions. A set of Limoges enamels of the XVth century shares honors with some ancient marbles from Greece, and the various other additions to the Museum collections are ranged alongside for the more particular student.

Perhaps even more interesting in the way of novelty is the way the various departments of the Museum are being rearranged to make possible the installation of the new South Wing. At least fifty galleries will have been affected in various degrees before the doors of the new wing are finally opened, and the work entailed is little short of prodigious.

One of the most effective of the recent installations is the series of galleries near the entrance to the Morgan collection, where the Renaissance casts are now assembled. One room is devoted to the Michelangelo reproductions, and owing to the sympathetic treatment and distinguished arrangement, marks the highest point of cast installation probably ever achieved. The Far Eastern department is undergoing a change of arrangement in preparation for the three new rooms which have been allotted the Chinese section. In gallery E-10, where Japanese screens and sculpture used to be shown, are now a handsome Empress' throne screen and chair.

The eight painted enamel plaques from Limoges are part of a famous set produced about 1525-30, and subject matter is taken from "The Aeneid." These enamels were made, in all probability, for the decoration of a small paneled room such as Catherine de Medici had in her palace at Paris. Sixty-nine of the original set are known to exist today, and they are distributed throughout the various museums and collections of Europe and America. One of these plaques was given to the Metropolitan Museum by Couderc Brothers as far back as 1888.

The four marbles acquired by the Classical department include a splendid torso after Praxiteles, two small portrait statues, and the head of a satyr, a good Roman copy of a Greek type. The traces of wings at the back of the Praxitelean torso indicate that the statue represented Eros, otherwise the pose is identical with the master's Sauraktonos.

The new textile galleries are now open to the public in the North Wing; rugs, ecclesiastical costumes and vestments, brocades and velvets are all shown under new conditions of installation, and the effect is of great harmony and richness. The gallery, so often used for drawings and water colors, now holds an interesting ensemble of fifty drawings from the Museum's collection, got together with the idea of making a fitting background for the Libyan Sibyl by Michelangelo recently acquired by the Museum and previously shown.—R. F.

## Burlington Magazine's Monograph On "Chinese Art" Published Here

THE ART NEWS has just received a copy of the *Burlington Magazine's* recent monograph, "Chinese Art," of which the American publisher is E. Weyhe, New York. The book is the first to present under one cover the various aspects of Chinese art. In order to make the work authoritative and to appeal "to intelligent readers who are not specialists," in the words of the editor, R. R. Tatlock, a number of authorities have been asked to contribute articles on special provinces of Chinese art.

Roger Fry opens the work with a discussion of the relation of Chinese to European art and brings home the point that a knowledge of Chinese religion and philosophy is not necessary to the appreciation of the esthetic quality of Oriental art. His discussion of the Chinese conception of what we call plasticity, and also of their absence of the tragic spirit, fuse the viewpoint of the scholar with that of the artist.

Laurence Binyon, author of "Painting in the Far East," writes the chapter on painting; Bernard Rackham, keeper of the department of ceramics in the Victoria and Albert Museum, writes of Chinese ceramics; A. F. Kendrick contributes a chapter on textiles; W. Percival Yetts, one on bronzes; Osvald Sirén, on sculpture, and jades are discussed by W. W. Winkworth.

The copious illustrations include much new material that has not appeared in the fairly numerous books on Chinese art that have been issued in the last few years. A number of reproductions are in color.

## Reading Buys a Douglass Parshall

PHILADELPHIA—"The Great Surge," a marine by Douglass Parshall, has been sold to the Reading Museum. It was shown at the last exhibition of the Pennsylvania Academy.



# JAMARIN

RARE ART-WORKS & OLD MASTERS

15, AVENUE DES CHAMPS-ELYSEES

(ANCIEN HOTEL DU DUC DE MORNAY)

PARIS

## Beltran-Masses Portrays a New York Girl



"ENID ANNENBERG" By FREDERICO BELTRAN-MASSÉS  
Courtesy of Demotte  
This picture was among those included in the recent successful exhibition by the artist at the Wildenstein Galleries.

## 400 EXHIBITS BY SALONS OF AMERICA

Superiority of the Show Over Those  
of Former Years Is Marked,  
Especially in Sculptural Works

There are more than 400 exhibits in the spring show of the Salons of America, on view at the Anderson Galleries until May 16, and yet this number could have been doubled during the last few weeks from the applications which had to be refused. Two floors are filled with paintings, sculpture, etchings, water colors and drawings.

The most important impression, outside of the undoubted superiority of the show over former years, is of the excellence and the prevalence of the sculpture. There is a figure of a woman in Siena marble by Estelle Rombold-Kohn, an "Eve" in bronze by Alfeo Faggi, a head, "Pasquale," by Maurice Sterne, a carving in wood of two bathers by Concetta Scaravaglione, two heads called "Deux Fleurs" by Francesca Sculatrini, a head in red

stone by M. A. Tricca, a Madonna and Child in low relief in wood by Robert Laurent, and a tiny bronze of a baby's head by Paul H. Shramm which might very well be sent over the country as representative of modern sculpture.

The one thing that impresses about the sculpture is that a definite spirit unifies it; our sculptors seem to be swimming in the same current. Allied to the works in more durable materials are the pottery figures of Simon Moselio, whose Russian group is in delicious coloring. Carl Walters, whose plaque in red, white and black with a design of horses is a beauty, also displays a big hippopotamus in the blue glaze for which he is famous and which has that staunch, sturdy character of some of the old Chinese sculptures of animals which, however, it in no way imitates. Mention of the sculptures would not be complete without calling attention to two delightful negro subjects by T. Trajan which have more of art in them than their creator probably realizes.

In such a show as this one is always on the look-out for "discoveries," the

whole exhibition would be worth while if it produced no other new figure than Paul Bachman, whose little picture of a Punch and Judy show has the exquisite simplicity and finish of a Flemish primitive. Juliet Chisholm is another new artist whom it is a pleasure to discover. Her "Composition" with three figures is designed on perhaps too heroic a scale but she is undeniably equal to her task. Among the more academic subjects, which are present in about equal numbers with the modernistic paintings, is Paul R. Schumann, whose beach picture with clouds might very well make some of the very best of our artists look to their laurels.

In the water colors a newcomer is Adolph Glassgold, whose "Montmartre" with its economy of detail and delicate color has a fragile beauty. Richard W. Daggy works in a more involved manner and employs warmer color, and E. N. Cockcroft strikes out with a bold assurance justified by the result in his "Wood Interior."

Other paintings which make the show distinguished are Stephan Hirsch's "New England Village," John Alger's head of a woman, a portrait of a young girl by Rudolph Tandler, Theresa F. Bernstein's "Mother and Children," Alexander Brook's "David Morrison," Kuniyoshi's "Life Guard," Henrietta M. Shore's painting of a flower, Flora Lauter's water color of a golf course, Else Milius' painting on silk, entitled "Exotic," Kenneth Hayes Miller's head of a woman, Lucille Douglas' "Red Tea House Bridge," William Meyerowitz's portrait of a woman in black, and Edwin Booth Grossman's water colors and his monotype of figures on a beach.

Among the more academic subjects is a fine snow picture by George A. Traver, and a companion subject of undoubted power is Elizabeth P. Washington's "Winter." Charles Sarka, Reno-Hassenberg, C. J. Stephens, John Hutchins, "Pop" Hart, John Kellogg Woodruff among the water colorists, and, among the painters in oil, Ernest Fiene, Wood Gaylor, Katherine Schmidt, Adelaide Lawson, Gus Mager, Irene Weir, Claggett Wilson ("The Blue Venus"), David H. Morrison, Charles Weyand, Vincent Canade, Lucy L'Engle, Reginald Marsh, F. Revesz Ferryman, Winthrop Turney and John A. Ten Eyck are to be especially mentioned for the quality of their contributions. —H. C.

### Brooklyn Artists' Ninth Annual

The ninth annual exhibition of the Brooklyn Society of Artists is held in the galleries of Pratt Institute until May 9. The number of paintings is ninety-one, which is a goodly number for so small a gallery and hardly allows the amount of space that many of the paintings deserve.

There are several portraits in the exhibition which have particular interest in being of painters of the organization, such as that of Leon Dabo by Stanislaw Rembsky and of J. Willet by A. Ginsburg. The two subjects of these portraits are landscape painters who have achieved a pronounced personal style of their own. Mr. Dabo's big panel of a breaking gray wave has all the suavity which is typical of his work, and Mr. Willet has several romantic landscapes which have given particular attention to tonal qualities.

W. Langdon Kihn has a group of his Indian portraits which can hardly be overpraised for their excellent draughtsmanship and their delineation of personality. They are strikingly colorful but successfully avoid being merely decorations.

There are a number of excellent water colors, among which are some landscapes from southern France by Alta West Salisbury, "First Mass" by Eugen Petersen, and "Ruined Walls" by Louise Mansfield.

W. C. L. White contributes a praiseworthy work in a night scene of a house in the moonlight. William A. Patty is a painter of landscapes who always contrives to make his pictures stand out from the rest although his style is quite unpretentious. Charles

### EXHIBITIONS

Eugene Savage, May 2nd to 20th

American Academy in Rome, May 6th to 9th

Charles Hopkinson, May 7th to 23rd

Garden Sculpture—Until May 12th

## GRAND CENTRAL ART GALLERIES

GRAND CENTRAL TERMINAL

15 Vanderbilt Avenue  
(Taxicab Entrance)

New York

## DISTINGUISHED PAINTINGS and WORKS of ART

AMERICAN and FOREIGN



## M. A. NEWHOUSE & SON, Inc.

484 North Kingshighway Boulevard  
SAINT LOUIS

Chicago Studio, Suite 262 Auditorium Hotel

CONTINUAL DISPLAY and SPECIAL EXHIBITIONS

## Mr. Gruppe Has One-Man Show at Ainslie's



"WINTER TWILIGHT" By CHARLES P. GRUPPE  
Courtesy of the Ainslie Galleries  
Recent paintings by Charles P. Gruppe are now on display at the Ainslie Galleries, 677 Fifth Ave. This picture is among those recently executed by him. The exhibit will continue until May 15.

Vezin sends some small landscapes of intimate charm and Benjamin Eggleston is represented by a big storm picture with a bit of sunlight breaking through on a distant village. Nellie Ozanne shows "March in England."

"After a June Rain" by Henry Wellington Wack, "Where the Blue Begins" by Nell Choate Jones, and the "Road to Branchville" by Eugene Jones uphold the landscape contribu-

tions, which in fact form the better part of the exhibition. —H. C.

### Munich Artists Exhibit

There is to be a short exhibition by the Munich Art Associations at the Hotel Waldorf-Astoria under the direction of the Daumiller Studios next week, opening Monday and lasting until May 9. The exhibition represents about forty artists of the organization, most of whom are solidly found-

## REINHARDT GALLERIES

Exhibition of Paintings by  
Cittadini and Solana

PAINTINGS BY  
Old Masters

730 FIFTH AVENUE  
at 57th Street

NEW YORK CITY

## Frank T. Sabin

Established in 1848

OLD MASTERS  
PAINTINGS  
&  
DRAWINGS

of the  
HIGHEST QUALITY

172 New Bond Street  
London, W. 1.  
Only Address

## JOHN LEVY GALLERIES

PAINTINGS

NEW YORK  
559 Fifth Avenue

PARIS  
28 Place Vendome



ed in the academic school. A more modern note is introduced by Charles Palmie, a young pupil of Monet who died in 1914. His high-keyed "Harbor at Honfleur" is brimming over with sunlight and is done in a way which is worthy of his master.

Albert Stagura, whose landscapes are in pastel, takes the Bavarian highlands for his subject and delights in the rich blue of the mountains which rim the horizon. His work has a solidity and finish which gives it the dignity of oil painting. Miller Diffo works in gouache; his woodland interior in winter is an interesting study in the tonal values of white and gray.

Zeno Diemer has made a reputation for his paintings of ships and the sea. He is successful in suggesting the power and movement of the water and at the same time is very particular about expressing the complete detail of every ripple and undulation of the water.

Paul Ehrhardt's still-life arrangements in gray and white are quite sensitively executed both as to line and color. Albert Schroeder is a painter of the small costume picture of miniature-like finesse, such as Meissonier was famous for. A variety of landscape subjects are offered by Adolph Kapfhamer, who paints mountain scenes; Franz Bayerlein, who prefers the formal beauty of some picturesque estate, and Harrison Compton, who is interested in the old towers and castles whose monumental outlines belong so appropriately in their mountain setting. —H. C.

#### Group Show at Holt Gallery

The Holt Galleries are holding an exhibition of canvases by various artists. Edward H. Potthast has a group of colorful beach scenes, "Variegated Rocks," "Distant Sail," and "A Day at the Sound" being included. Ernest Albert sends two atmospheric snow scenes, "Rolling Hills" and "Abandoned," in which he gives a fine account of his sensitive and balanced art.

Chauncey F. Ryder is represented by a rather unusual beach scene, "Digging Clams," done with his customary skillful and illusive touch. Hobart Nichols has a small canvas of Mt. Lovell done at first glance in much the mood of Mr. Ryder's mountain scenes, but a thoroughly individual performance.

Perhaps the most individual group of the exhibition is the two interiors by Esperanza Gabay, whose painting is rich in tactile values and fine color. G. F. Ely is represented by a landscape painting. —R. F.

#### Rare Whistler Prints at Knoedler's

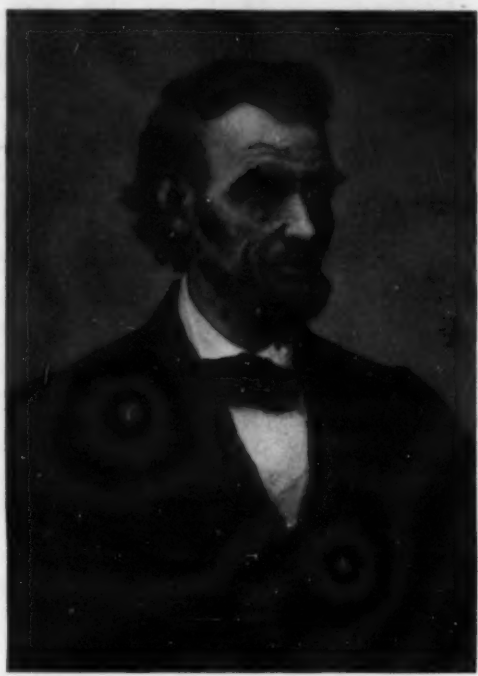
A really imposing group of Whistler prints are on view at the Knoedler Galleries through the month of May. It is a very Venetian affair, very rich in tonal qualities and the subtle Whistlerian touch.

Fifty plates have been chosen for this event, among which are the twenty-six etchings which belong to the famous Set of Twenty-six published almost forty years ago by Messrs. Dowdeswell & Dowdeswell in London, most of which are Venetian in subject. Then there is the charming long-range view of the "Little Venice," his "Riva, No. 1," with all its chatty detail; the "Piazzetta," all soft without accents and darks; the "Two Doorways" so carefully wrought in detail; the "Little Mast," with still more of his engaging "causerie"; the "Palaces" with their fine, solid fronts fringed with gondolas and rippled water, and the "Doorway" with its delicate grill work.

Throughout the whole show a chatty and romantic charm is exhaled by these beautiful prints, a charm that is Whistler and Whistler alone. Only in the "Zaandam," with its distant view of Amsterdam, does the artist infringe on anybody's territory; even here the arrangement is all that could be called Rembrandtesque.

There are English river scenes of re-

## Hunt's "Lincoln" in English Reproductions



"ABRAHAM LINCOLN"

By WILLIAM MORRIS HUNT  
Courtesy of the Museum Galleries, London

LONDON—An exceedingly interesting series of "Portraits of Famous Men and Women" is being issued in monthly instalments by the Museum Galleries of 53 Shorts Gardens, Drury Lane, each issue consisting of at least four portraits. These are being engraved from the most authentic and characteristic records in public and private collections, and include outstanding examples of genius in such diverse realms as those of art and science, theology and the theatre, generalship and politics, literature and so forth. A hundred personages in all will be represented.

The portraits are engraved in pure

mezzotint by such artists as T. Hamilton Crawford, Scott Bridgwater and A. Hogg, and after a limited number of impressions have been taken, the plates will be destroyed, while none will be issued without first being passed by the artist and the Fine Art Trade Guild. Interesting details as to the careers of the individuals portrayed are furnished with each reproduction, thus adding considerably to the value of the whole as a human document.

Of particular interest to Americans is a fine reproduction of William Morris Hunt's painting of Abraham Lincoln, the engraving measuring 9½ inches in height and 7¾ in width.

markable beauty and power, such as the "Old Battersea Bridge," so simple and eloquent, so Japanese in design; the "Old Putney Bridge," more romantic than "Battersea," and holding in the foreground the slight indication of figures in a boat; and the splendid, sterling "Rotherhithe" with its wiry lines, its tensely of construction, its tremendous wealth of pictorial interest. There are several foreign-tour pieces, such as the "Grand Place, Brussels," with its fine façades, and the "Balcony, Amsterdam," with its almost Venetian shadows and detail.

But it is Venice, with all its poetic, elusive fascination, that dominates this Whistler show, that wakens the desire to thread once more the mysterious waterways where Whistler found his wonderful doorways and balconies, his pockets of shade and his lambent lights. For him who has yet to discover how potent the etched line can be in the hands of a master, this Knoedler show is a priceless introduction. —R. F.

#### Museum Shows an Egyptian Statue

The Brooklyn Museum has received a very important addition to its collection of Egyptian antiquities in a figure of Akhenaten, King of Egypt of the XVIIIth dynasty, 1375-1358 B. C., and father-in-law of Tut-ankh-Amen. This figure was discovered by the excavators for the Egypt Exploration Society in November, 1923, at Tell-el-Amarnah.

It is made of the finest calcareous limestone and is 18 centimetres high. The head was broken off, but it fitted perfectly upon its body. Only the feet below the ankles and the back

of the right hand are still missing. His majesty wears the blue crown with a gold uraeus, a necklace and linen loin cloth, with girdle and pectoral of gold. The ears are pierced for rings. The flesh color is deep red.

#### Sargent Show at Brooklyn

The Brooklyn Museum has arranged a group of paintings by John Singer Sargent, which will be on view until June. A notable group of water colors, the first group of his own works to be assembled by the artist himself and comprising eighty-three pictures, is shown. This is a larger collection of Sargent water colors than is owned by any other institution.

In addition to these are three oil paintings, the portrait of the late A. Augustus Healy, a genre picture entitled "Dolce far Niente," and a portrait group showing the French artist, Paul Helleu, and his wife.

#### Antique Roman Coins to Be Sold

GENEVA—A beautifully illustrated catalogue has been issued by Neville & Co., 6-8 rue Pécolat, of the collection of antique Roman coins formed by H. C. Levis, of London. There are 1,139 numbers, including coins from the earliest Roman times. Byzantine money figures in the list, and all of the famous or notorious emperors are represented, as well as noted personalities of the republic. The sale will take place June 18 to 20 at the Hotel Schweizerhof, Lucerne. It will be under the direction of M. W. Kundig, librarian and antiquarian of Geneva, assisted by Lucien Naville.

## STUDIO NOTES

G. L. Berg is planning to build a summer studio in South Norwalk in June.

Leo Lentelli and his wife will sail for Europe in June.

Mr. and Mrs. Robert Hamilton gave a studio reception and tea at their studio, 20 West 15th St., prior to their departure for their summer home in the Berkshires. They showed recently executed landscapes, painted near Pittsfield, Mass., and several good portraits.

Marjorie D. Martinet, Baltimore painter, spent two weeks in Philadelphia as the guest of Beatrice Fenton. Miss Fenton will be represented in the Art Week display by her sculpture, "One Arm Put Up."

Miss Mary Siegrist, art writer, was married to Myron Townsend, sporting editor. They went to California for their honeymoon.

Tom B. Barnett is to have a water-color exhibition at the Noonan & Kocian Galleries, St. Louis, in May. The paintings will be a group of his Venetian studies. The Central States Life Insurance Company has recently acquired one of Mr. Barnett's mural decorations for the office of the vice president in its new building, and three of his larger paintings have been sold to art collectors of the West.

John A. Ten Eyck, III, will close his studio at 51 W. 10th St. and sail for France, May 6. He will paint landscapes at Honfleur.

Jane Freeman is sailing for Europe on May 14. She has a commission to paint a portrait in Belgium.

Eugene Arthur Jones and Nell Choate Jones are in South Carolina for a few weeks.

Carolyn C. Mase has gone to Marlborough to paint during the spring months.

Esther Hunt, who has been painting studies of the Chinese children of San Francisco, has taken a studio in the Washington Square neighborhood.

Robert Spencer will sail in June for Europe. He expects to motor through Spain during the summer.

Eugene Speicher has gone to Woodstock for the summer.

Ashton Wilson sailed recently for France. She will sketch in Brittany for six weeks.

Russell Cheney arrived on the *Homeric* on April 2 after a two years' stay in France and Italy. He is living at the University Club during his exhibition at the Babcock Galleries.

James Scott has just completed a decoration for the Washington Heights Library. He will soon go to Milton-on-the-Hudson for the summer.

Douglass Fraser, who had been in town during his show at the Babcock Galleries, returned last week to his home in California. He plans another exhibition here next season. Five paintings were sold.

Leon Kroll will leave Chicago about June 1 and soon afterward will sail for France to spend the summer.

Mrs. George Bellows and family will go to Woodstock the last week in May.

Samuel Halpert will sail for Paris in June to spend the summer.

Bruce Crane and Ann Crane have gone to Lyme for the summer.

Daniel Chester French has recovered from his recent illness. He will go to his home at Glendale, Mass., to work this summer.

Eulalie Dix Becker exhibited her recent work in her studio in the Sherwood on April 22. Among her portrait miniatures is one of Mrs. E. T. Stotesbury.

## LONDON

Why of late years Sargent had so resolutely refused to continue his portrait work has never been fully explained. Perhaps it was for no other reason than that it eventually bored him, and that having amassed a fortune he preferred to apply himself to matters in painting that left him less hampered. If he could be unmerciful on occasions to his sitters, laying bare all that they would most willingly have concealed, he could also be more than kind. His formula for hands, for instance, gave every woman fingers of an amazing slowness and elegance, and he seemed incapable of drawing a feminine sitter without rendering her endowed with style and presence. Neither truly American nor distinctively English in his touch and his technique, Sargent gave evidence in every delineation that he made of the influence of his teacher and guide, Carolus Duran, though at the same time it is easy to trace signs of that art instruction that he had acquired in Germany and Italy. His home was in Tite St., Chelsea, a street that has housed many a celebrity, including the late Oscar Wilde.

An exhibition of an uncommon kind is being held at the little Redfern Gallery in Old Bond St., which is steadily establishing itself as a centre for interesting shows. This consists of drawings of life in the coal mines by George Bissill, himself a miner. Thus, in spite of times of eccentric craftsmanship, we do get an impression of vitality and actuality, which the more experienced draftsman treating a theme of this kind, often misses. A certain tendency to mannerism at present hampers expressiveness, though apparently the artist employs it under the impression that it lends distinction. When he has overcome this, he may bid fair to become a sort of Zola in paint. Six other artists exhibit at the same time, including Clara Klinghoffer.

The average attraction of dealers' exhibitions compare remarkably well with those of the established societies. For instance, there is an air of moribundity about the current show in Suffolk St. of the Royal Society of British Artists which, under the presidency of Solomon J. Solomon, does not manage to live up to the promise that at one time it held out. It is not that the society turns a cold shoulder on modern movements, for a considerable number of the younger men are represented, but the whole effect is one of repetition and monotony. That these exhibitions are being to a great extent abandoned by the public in favor of dealers' exhibitions is borne out by the fact that, save on the occasion of private views, they are but poorly attended, so far as I have been able to observe, whereas there is considerably more life about the Bond St. and King St. ventures.

One of the most intriguing acquisitions made of late by the Victoria and Albert Museum has been an Italian marionette theatre formerly housed in one of the Venetian palaces. This, like the carved figures and their rich costumes, belongs to the XVIIIth century, and the stage is set with furnishings of the period, the structure itself being gilt and painted, as well as carved and adorned with elaborate scrolls and festoons. The whole stands 13 feet in height and has been erected in its original form in the Woodwork Court.

The British Museum has recently also added a number of new possessions to its galleries. Among these must be numbered a selection of proofs of original etchings by H. J. Stuart Brown, who held an exhibition at the Colnaghi Galleries about this time last year. Much of his best work has been done in the neighborhood of Ely and King's Lynn.—L. G. S.



# M. HARRIS & SONS

44 to 52 New Oxford Street, W. C. 1  
LONDON, ENGLAND

and at the

British Empire Exhibition of 1925  
(Textile Section, Palace of Industries)

The Largest Stock of

GENUINE ANTIQUE FURNITURE  
and WORKS of ART IN THE WORLD

Established 1868

Over 100 Rooms





# WILLIAM MACBETH, Inc.

Paintings by  
American Artists

15 East 57th Street Phone: Plaza 7256 New York City

## BERLIN

Paul Graupe has acquired a very interesting and copious collection of ex-libris, the property of the well-known collector Karl G. F. Langenscheidt. This collection comprises 25,000 items, thirty-four compiled works, seven series of magazines, and seventy-four volumes of publications dealing with the art of ex-libris. This rich accumulation contains specimens of all times and all countries, including items of the greatest rarity and value. The different techniques and mediums are represented, early wood-blocks as well as hand-written labels of the XVth century, engravings, etchings, etc. Many prints show armorial designs. About 2,800 specimens are of English origin, 2,200 items are by American artists, and 2,800 come from France. Contemporary American artists represented in this collection include: G. Chambers, I. W. Spencely, W. N. Stone, Sidney L. Smith, Goodhue, Fisher, William Jordan, Harry Ellis, I. H. Gilmore and A. Wellington Clark. An item of great rarity is King Edward VII's ex-libris, which was issued in 1902 in a small edition.

The flood of art exhibitions has reached its culminating point both for number and quality. At Amsler & Ruthardt's I saw a very interesting display of drawings by old masters said to have come from English private possession. A landscape by Ruysdael in charcoal, a battle scene by Van Dyck in sepia, a figure study by Parmegianini in pen and ink, are characteristic. Six landscapes in silver-point, up to the present attributed to Dürer, have lately been given to Baldung Grien. They were reproduced in the *Gazette des Beaux Arts*. Other items of this collection are a study by Filippo Lippi, a portrait of a mother and child by Boucher, a landscape by Breughel, and drawings by Raeburn, Whistler and Turner.

A panel, attributed to Rembrandt by Dr. von Bode, which was hidden in a private collection, has come into the possession of the Tiedemann Gallery, Unter den Linden. It represents two old men at a table, one of them bearing the features of Rembrandt's father. The silvery grey-green tones of the painting, the perfect rendition of textures, and the mastery of composition give proof of a master hand. Very likely the canvas was painted about the year 1629, the style being closely connected with several other works of Rembrandt's early period. The same firm owns a collection of forty-nine letters by Goethe, which are interesting documents.

The exhibition at the Tiedemann Gallery of 500 Japanese color prints the well-known collection of Mrs. T. Strauss-Negbauer, has caused great interest in the art world. Specimens of equally high quality are not often to be found on the market. The collection will be sold en bloc.

At the newly established Rothmann Gallery the chief attraction is a splendid painting by Ter Borch, which possesses all the superior qualities of this Dutch master. Represented is a Dutch interior with a woman reading a letter and a man standing in front of her. A small painting by Paul Potter is delightful, and a Guardi is exceedingly atmospheric and luminous. A portrait by Cranach is also shown.

One of the biggest firms for interior decoration in Berlin, H. Gerson, has assembled a choice collection of antique furniture. A set of chairs and sofa with point embroideries, bearing the mark of the French imperial furniture, are splendid representatives of a by-gone epoch.

The spring exhibition of the Secession Society is entirely devoted to pastel and water color. The work of the president of the society, Lovis Corinth, is especially well suited to this medium. His water colors rival the biggest oils in breadth of treatment. Curiously enough, his antipode, Otto Dix, is not less attractive in his sharply contoured, colorful works. Very good is also I. Bató, whose technique has been rounding out of late. Eugen Spiro, Lesser Ury, E. Büttner, I. Oppenheimer, Heckendörk, Kohlhoff and all the other members of the society have contributed. Paul Signac participates as a guest with a series of water colors. Sculptures are by Professor E. Wenk, Professor H. Lederer and J. Schiffrer.

—F. T.

## PARIS

The XVIIIth century is essentially French. It was the period in which French genius reached its most complete self-expression. Then, too, French art and culture attained their greatest influence abroad, an influence, moreover, purely spiritual and all the more potent that it was willingly accepted by those who came under its sway, for, from the political point of view, the France of Louis XV and Louis XVI lived entirely on the prestige of its past. The art of the seventeenth century, although full of dignity and grandeur, is always tinged with solemnity and could not be termed "seductive"; still, it is powerful and virile. The art of the eighteenth, intimate, gracious and familiar, is more feminine, seeking always to please and, more often than not, succeeding. Many great masters and the "petits maitres" have fixed its principal features in their works. The great masters are much better known than the others, whose productions were for a long time under-estimated. Although this is no longer the case today, it is none the less true that an exhibition of "petits maitres" is, relatively speaking, much more difficult to get together than a series of works by so-called "grands maitres." First, however, one must agree as to the sense of this designation, whose real meaning is "masters who have specialized in compositions of small dimensions." In addition to the Cochin and the Moreaus, the most justly celebrated are the St. Aubins, of whom the two best-known are Gabriel and Augustin. Charles Germain, the eldest of the three, is rarely mentioned.

The Société Artistique des Amateurs, who give an exhibition every two years in the Galerie Jean Charpentier, at which the works of its members are put on view, have this year conceived the happy idea of enhancing its interest by including an exhibition of St. Aubin compositions, which are now being shown. Following the traditions of former times that until the Revolution were maintained in all the craftsmen's guilds, families of artists existed in which the *métier* was transmitted from father to son during many successive generations. Such was the case with the three brothers St. Aubin, whose father was *brodeur du Roy* (embroiderer to the King). The particular work of Charles Germain de St. Aubin consists for the greater part in vignettes and models for embroiderers, manufacturers of materials and of laces. He had an ingenious and charming skill in decorative design, and his powers of invention were varied and inexhaustible. In addition, he was the historiographer of the family, and it is only right that his name and memory should have been rescued from the semi-oblivion into which they had been plunged.

Gabriel, the second, was the most brilliant of the three brothers and is today the most celebrated, a fame which he well merits. His strongest quality is his draughtsmanship. He draws everything everywhere, and his art bears the imprint of an incomparable animation and variety. One might have said of him as of Hokusai, that he was "mad on drawing." A hundred of his compositions of every description—paintings, drawings, gouaches, sanguines and water colors, have been brought together and give an opportunity of appreciating the delightful versatility of this artist. He has dealt with all kinds of subjects, from the depiction of episodes from daily life to the portrait. Thanks to him we are enabled to assist at the fêtes and the great events of the period, at the Tuileries, at Versailles, we see the Salon of 1767 at the Louvre, the conflagration at the Hôtel Dieu, and the crowning of Voltaire at the Théâtre Français. In his treatment of architecture, as well as in his famous portraits, there is wonderful exactitude and character.

Today he is rightly placed in the front rank, but for a considerable space Augustin, his younger brother, was the most highly esteemed of the three. Augustin de St. Aubin specialized in engravings, and his success must be attributed to the fact that this art finds particular favor in the eyes of the public. It cannot be denied that he also was an artist of great talent, and in some of his views of Paris, as well as in his famous prints of love scenes, such as "Au moins soyez discret!" or "Comptez sur mes serments!" he shows qualities of observation of a rare order. Doubt-

# EARLY CHINESE ART

PAINTINGS • POTTERIES  
STONE SCULPTURE • JADES

Opening Exhibit May 1st

REMOVED FROM 707 FIFTH AVENUE

TO

3 and 5 EAST 54th STREET

JAN KLEYKAMP GALLERIES

## BALTIMORE

Some of the younger Baltimore artists are seeking a place for the establishment of a permanent gallery. A building near Charles Street and scarcely more than a stone's throw away from Mount Vernon Place is under consideration.

The possibility of forming an "independent" or "modern" gallery has been germinating in the minds of certain Baltimore artists for a long time. Some weeks ago when Carl Sprinchorn, director of the New Gallery of New York City, visited the Matisse exhibition at the Baltimore Museum, he expressed himself in favor of establishing such a gallery in Baltimore. His suggestion served to sprout a seed already sown.

Charcoal drawings and color sketches by Anna Milo Upjohn are shown at the Maryland Institute. The artist has been connected with the Red Cross since 1918, when she was a volunteer worker in devastated villages during and following the World War. After the armistice Miss Upjohn was commissioned by the Red Cross to visit Europe and draw types of children who were beneficiaries of money contributed by the school children of America. The Red Cross later commissioned the artist to make a world tour studying the work of various Junior Red Cross Societies. The drawings and sketches now shown visualize the children of Southern, Central and Northern Europe, China, Greece, Japan, Russia, Hawaii and the Philippines. They are not pictures of children suffering, but happy childhood under varying conditions of life. Miss Upjohn was given a reception at the opening of the exhibit.

Paintings by Charles H. Walther, the most prominent of the local Modernists, may be seen at the Charcoal Club Galleries.

## LENINGRAD

Among the new exhibits by the Hermitage Museum is an important one covering the applied arts of the Middle Ages and the Renaissance, which consists of fifteen rooms in a reserve wing occupying one-half of the Winter Palace. The porcelains in this division are of such wealth and completeness as to arouse the envy of any European museum.

Many other precious acquisitions have been made and interesting new exhibits have been organized, including a large array of ecclesiastic art, a collection of laces of the XVIIIth and XVIIIth centuries, and sections of Egyptian, Mussulman, Scythian, and Chinese art. In connection, a number of illustrated catalogues have been published.

## HAMBURG

A very interesting exhibition of oil paintings authenticated to be by an artist of the XVth century called Meister Franke has been arranged. The wings of an altar piece in Helsingfors have been brought to Hamburg for a much-needed restoration and are now shown in conjunction with the St. Thomas altar piece and the "Christ as Man of Sorrows" of the Museum, and a smaller painting lent from the Leipzig Museum.

# EMIL FUCHS

EXHIBITION

Paintings  
Drawings

Sculpture  
Etchings

FINE ARTS BUILDING

215 West 57th Street, New York

NOW CURRENT

# Wildenstein & Co.

HIGH CLASS  
OLD PAINTINGS

TAPESTRIES  
WORKS OF ART

Eighteenth Century  
FURNITURE

647 Fifth Avenue - New York  
Paris: 57 Rue La Boetie

The

# Ehrich Galleries

707 Fifth Ave., New York  
at 55th Street

PAINTINGS  
by Old Masters

Studio Founded 1840—in New York since 1907  
RESTORATION OF PAINTINGS  
M. J. ROUGERON  
101 Park Avenue - New York

# ALBERT du VANNES

Paintings

by American and Foreign Artists  
Old Portraits  
39 East 57th St., New York City

# PLAZA ART AUCTION ROOMS

EDWARD P. O'REILLY, Auctioneer  
5, 7 and 9 East 59th Street New York

JUST OFF FIFTH AVENUE

Best location in New York for the sale of art works by auction

WE solicit the dispersal of collections or individual art works from owners and estates anywhere. New York is the ART CENTRE OF THE WORLD and our facilities are unsurpassed.

If you are in the market for art or artistic furnishings we invite you to call at our galleries or send your name for our catalogues.

We give special attention to APPRAISALS for owners and estates





Translucent Limoges Enamel  
Porces Collection—Paris



By Suzanne Court, 1925

730 Fifth Avenue  
New York

SYMONS, Inc.

Antique Furniture  
Objets d'Art

## BOSTON

Preliminary to the comprehensive exhibition of the works of John Singer Sargent, to be held at the Museum of Fine Arts, Boston, in the fall, the Museum opens on April 29 a special informal exhibition of his paintings, water colors and drawings owned and lent to the Museum, in the gallery off the rotunda. Meanwhile the three large murals completed for the Museum just before his death in London have arrived, and preparations have begun to install them according to the plans the painter worked out with the consulting architect of the Museum.

The Robert C. Vose Gallery has opened a magnificent exhibition of pictures covering two centuries of French paintings, the most important showing of its kind ever seen in this city. The artists represented are Watteau, J. B. Pater, Nicholas Lancret, J. M. Nattier, François Boucher, F. H. Drouais, Fragonard, N. de Largillière, David, Hubert Robert, Courbet, Manet, Sisley, Renoir, Pissarro, Degas, Toulouse-Lautrec, Berthe Morisot, Monet, Cézanne. These are all characteristic paintings in the best sense, representative of the artists at their best periods. There are four paintings by Renoir in the show, and two by Manet.

Embroidered panels by Laura Marguard Walker are shown at the Grace Horne Galleries.

Private invitations were sent out by the Museum of Fine Arts for the preliminary view on April 29 at the Museum of Egyptian objects excavated by Dr. George Reisner, who gave a talk on the discoveries.

The Casson Galleries are holding a large exhibition of original sketches by leading modern European and American artists. Landscapes by J. J. Enneking and his son, J. Eliot Enneking, are also being shown at these galleries, and make a fine showing of rationally poetic painting from nature.

Decorative works by Vladimir Pavlosky and Margaret Patterson are being shown at the Workshop for Painted Decorations on Chestnut St.

The annual members' exhibition of oils, water colors and sculptures will open at the Boston Art Club on May 13.

A large attendance was arranged for at the unveiling on the evening of April 30, at the Boston City Club, of a new mural painting by George H. Halliwell, on a decorative screen designed by the building's architect, Louis C. Newhall, in connection with the newly installed grand organ in the main assembly room. The painting takes "St. George and the Dragon" as theme.

To commemorate the achievement of the late John Singer Sargent, the Boston Public Library has installed in its Exhibition Room a special exhibition of material relating to his life and work.

—E. C. Sherburne.

## PORTLAND, ME.

Ninety-two pictures are shown in the annual spring exhibition of the Portland Society of Art, the largest number ever displayed by the society. Among the artists represented are Gertrude Fiske, who shows "Ogunquit Beach," and Horace G. Hewes, who sends three coast scenes. Other artists include Henry Curtis Ahl, Henry Hammond Ahl, Mary Ayer, Sydney M. Chase, Mary Austin Claus, George W. Colby, Alma O. Le-Brecht, Vera Owen, Charles H. Richart, W. T. Robinson, C. E. D. Rodick, Thurlow S. Widger and John William Whalen.

## TORONTO

The Women's Art Association Galleries are filled this month with sculptures by Frances Loring and Florence Wyle. Portrait busts, low-relief portraits in bronze and marble, fountains, fanciful studies, and character studies constitute a fine collection. In conjunction with this exhibit is the work of Thoreau McDonald, etcher. About fifty of his small prints are shown.—A. S. W.

## CLEVELAND

French and Belgian landscapes by Albert Abramovitch, on display at the Bonhard Studios, show this seasoned and sincere artist at his best. A native of Riga, Mr. Abramovitch was an early winner of grand prizes at the universal exhibitions of Rome and Turin, and in 1913 served on the jury of the Autumn Salon, Paris. His work has been reproduced in *Color* and other periodicals, and French critics have likened him to Rackham, Dulac and Denis. Working away quietly, little has been heard of him for the past few seasons, though New York acclaimed him when he held a one-man exhibition at the Civic Club in 1921. In such pictures as "Twilight, Bruges Canal," "Moonlit Village, France," "Spring in Bruges" and "Sunlit Clouds, Ostende," the artist runs a wide gamut of color and atmospheric effects. He is both realistic and poetic. "Westminster" and "Gloucester Gate, Regent's Park," show how well he knows London. A few portraits are shown and some decorative panels in heroic manner.

Rich brocades and embroideries, soft-hued printed cottons, delicate miniatures, long-buried iridescent glass and pottery from the collections of ancient kings, are among the Persian and other Near East treasures which H. Monif Kahn, of New York, is showing at the Korner & Wood Galleries. The display gives an atmosphere of eastern bazaars to the mezzanine gallery. In the first floor picture room William J. Edmondson, who painted in Southern California last summer and fall, is showing brilliant thumb-box oils.

The invitational view of the annual exhibition by Cleveland Artists and Craftsmen, at the Museum of Art, takes place Monday, May 4. Objects to the number of 1,343 were passed upon by the jury, composed of Mahonri Young, Gifford Beal and Henry Hunt Clark. Mrs. Paul Smith, of Chicago, will have charge of the display as in former years.

The annual three-day convention of the American Federation of Arts will be held at the museum May 13 to 15, inclusive, when many phases of art's relation to daily life will be discussed. Ralph King and Judge William B. Sanders of this city are vice presidents of the federation, and Director F. Allen Whiting of the Museum is a member of the governing board.

A water color, a study in the nude and a lithograph by John Singer Sargent, with a crayon sketch loaned by Leonard C. Hanna, are being especially displayed in memory of the painter. An exhibition of gorgeous embroideries from the Ukraine, and Russian drawnwork and embroideries, many of them on holiday costumes, is the present feature in the Museum's textile gallery.

—Jessie C. Glasier.

## ANDERSON, IND.

The first annual exhibition of the Anderson Society of Artists was held in the lobby of the Y. M. C. A. building. Thirty-four works were shown by eight artists. Gilbert Booram's "Garden of the Gods" and "Broncho Busting," and Warner H. Clayton's "A Bit of Indiana" were among the outstanding pictures. The artists represented included Robert Morris, Ruthven Byrum, Charles Kenroy, C. R. Erdman, Charles Millar and Mrs. Frank Thomas.

## GRAND RAPIDS

Water colors, oil paintings and lithographs by Birger Sandzen are shown by the Art Association. In the east gallery is an exhibit of graphic arts sent out by the National Museum in Washington.

Beginning in July and continuing through the summer, the walls will be hung with paintings by Martha Walter.

## BUFFALO

In the nineteenth annual exhibition of paintings by American artists at the Albright Art Gallery there are 181 pictures by 150 American artists. Occupying the position of honor is Abbott H. Thayer's "Boy and the Angel," considered one of his finest works. Mrs. Charles W. Goodyear has loaned George Bellows' "Easter Sunday." It is a satire on the mode of dress on Easter. Charles W. Hawthorne submitted his "Adoration of Mother," which won a prize at the Chicago Art Institute. "The Wheeler House," by Gari Melchers, is an artistic study of early spring. Cecilia Beaux has a portrait of Dr. Henry S. Drinker. "The Rapids" is the title of a canvas by Robert H. Nisbet.

Walter Ufer has a representative canvas entitled, "Paint and Indians." Walter Emerson Baum, who won a gold medal in Philadelphia, has sent "In the Village." Marie D. Page is showing a lovely study of a mother and child. Some of the most weird and powerful canvases are those of the late Robert Lee MacCameron, entitled "Waiting for the Doctor" and "The Underworld." John F. Carlson, a former Buffalonian, has one of his finest works on exhibition, a restful study called "Autumn Sunlight." Wayman Adams, Rockwell Kent, Irving R. Wiles, Russell Cowles, Ernest L. Ipsen, Louis Betts and Robert K. Ryland are represented by characteristic works. Betts by his "Elizabeth Betts of Wortham," loaned by the Toledo Museum.

Other paintings of particular interest are "The Whitemarsh Valley," by Hugh H. Breckenridge; "Isle of Shoals," Childe Hassam; "Birches in October," Willard Metcalf; "Man with Guitar," John Carroll; "Midsummer Moonlight," Ben Foster; "Fishing Boats at the Wharf," W. Lester Stevens; "Corner of New York," Roy Brown; "The Mother," Edith Catlin Phelps; "Bacchus and Ariadne," R. H. Ives Gammell; "The Sisters," John Folinsbee; "Rocky Stream," Aldro T. Hibbard; "Mending," Daniel Garber; "Stella's Highway," Arthur B. Davies; "The Old Tree," Frank H. Myers.

A number of Buffalo artists are represented. Urquart Wilcox has a colorful portrait of Norman Clement, Jr., and Florence Julia Bach is showing a study of a little girl in blue; Claire Shuttleworth's much-talked-about painting of a bridge is being shown, and Edward Dufner, a former Buffalonian, has a lovely painting called "Two Intruders." Evelyn Rumsey Lord's "Lady of Furs" is strong. Eugene Speicher has a painting and several drawings. Guy Hoff is represented with several nude studies. For the first time the Lyme group of painters is represented at the Albright. Charles H. Davis has a group of five paintings and William L. Lathrop has seven.

In addition to the paintings the exhibition had a display of unusual drawings and water colors. The drawings are by F. Walter Taylor, Leon Kroll, Eugene Speicher and James Earle Fraser, sculptor. Frank W. Benson of Boston and Theodore Coe are represented by water colors.

## FOR ONE WEEK ONLY Special Collection of Over 100 Paintings

by prominent  
MUNICH ARTISTS  
to be disposed of at  
greatly reduced studio prices

Also Large Collection  
of Etchings

Beginning Monday  
and daily from 10 a.m. to 6 p.m.  
Assembly Room—First Floor.

WALDORF-ASTORIA  
Munich Art Touring Exhibition

## MAX WILLIAMS

Prints - Paintings - Models  
MARINE RELICS  
of the  
Old American Frigate  
Clipper Ship and Whaler

538 Madison Avenue New York

## J. BLOCKX FILS

Oil and Water Colors

"The finest in the world—  
Standard of the colormen"

Sole Agents  
Victor Claessens Belgian

CANVAS  
in widths from 17 inches to 13 feet 6  
inches, lengths to 43 yards in one piece.

Imported and Domestic Artist's  
MATERIALS

Schneider & Co., Inc.  
2102 Broadway at 73rd St., New York

## MILCH GALLERIES

Exhibition of Portraits—Landscapes by

Brynjulf Strandenaes

May 4th to 16th

ETCHINGS  
FRAMING

108 West 57th St.  
NEW YORK

## INDIANAPOLIS

An important and charming pastel by Mary Cassatt has been acquired for the Roberts collection in the John Herron Art Institute. It will be recalled that by the bequest of James E. Roberts, who died in June, 1922, the Art Association of Indianapolis received a fund of \$95,000 for the purchase of a collection of paintings to be known as the James E. Roberts collection.

"Jeunes Filles" by Mary Cassatt is a very fine example of Miss Cassatt's work and is, as well, a delightful exposition of pastel technique. It was purchased from Knoedler and Co. of New York City, and it was through the interest and co-operation of Mr. Knoedler that Indianapolis was able to secure this for the Roberts collection. Mr. Knoedler's interest and co-operation actually took the form of a monetary gift because the conditions imposed by the will of the donor made it impossible to secure the painting at the amount for which it was held.

Glenn Cooper Henshaw, of New York, opened a one-man show on April 27, to continue for two weeks, in the Pettis Gallery. Mr. Henshaw displays both street and water-front scenes and portraiture, rendered in pastel.

## ART SCHOOLS

The PENNSYLVANIA ACADEMY of  
The Oldest Art School in America  
The FINE ARTS  
SUMMER SCHOOL

at Chester Springs, Chester County, Pa.  
INSTRUCTORS:  
Painting: Daniel Garber, Joseph T. Pearson, Jr.,  
Robert Spencer; Illustration: George Harding;  
Sculpture: Albert Laessle.



Open air instruction. Drawing. Painting. Illustration.  
Sculpture (modeling from farm animals). High, rolling  
land. Beautiful and historic scenery. Tennis courts, swim-  
ming pool, croquet grounds, etc. Board (including tuition)  
fifteen dollars per week and upwards. No student will be ac-  
cepted for less than two weeks. Limited student list. Send  
for circular. Reference required.  
Resident Manager, D. Roy Miller  
Box C, Chester Springs, Chester Co., Pa.

Grand Central School of Art  
Grand Central Terminal Building  
New York

SUMMER CLASSES  
IN NEW YORK CITY  
From June 1st to Sept. 1st  
Life Drawing, Painting, Illustration,  
Decorative Design and  
Costume Design

SUMMER CLASS OUT OF DOORS  
ON THE SEASHORE

AT POINT PLEASANT, NEW JERSEY  
July 1st to September 30th

Catalogs and enrollment blanks will be mailed  
on application. Address, Secretary  
GRAND CENTRAL SCHOOL OF ART  
Take elevator track 23 from rotunda  
Telephone: Murrayhill 5464

The Pennsylvania Academy  
of the Fine Arts  
Broad & Cherry Streets, Philadelphia  
Oldest Art School in America

Instruction in Painting, Sculpture and  
illustration. Send for Circular.  
BARBARA BELL, Curator

Announcing the

JOHN F. CARLSON

School of  
Landscape Painting

at WOODSTOCK, N. Y.

Opening June 1st Closing Sept. 15th

Faculty

John F. Carlson and Walter Goltz

Folder Upon Request

Address

Mr. Walter Goltz, Woodstock, N. Y.

## SCHWARTZ GALLERIES

517 Madison Avenue PAINTINGS  
ETCHINGS  
Booklet on request ENGRAVINGS

## F. KLEINBERGER GALLERIES Inc.

725 Fifth Avenue  
NEW YORK

9 Rue de l'Echelle  
PARIS

ANCIENT PAINTINGS  
SPECIALTY PRIMITIVES

of all Schools

and

OLD DUTCH MASTERS

## P. JACKSON HIGGS

Works of Art

11 East 54th St., New York

PAINTINGS - BRONZES - ROMAN  
AND GREEK EXCAVATIONS  
TAPESTRIES - CHINESE PORCE-  
LAIN - RARE RUGS - OBJETS  
d'ART

## Vernay

Old English Furniture  
Old English Pottery  
Old English Glass  
Old English Silver  
Old English Pewter  
Original Examples

New York, 10, 12 E. 45th Street  
London, W. 217 Piccadilly

## JOSEPH BRUMMER

Classical, Oriental, Mediaeval  
WORKS OF ART

27 East Fifty-seventh St., New York  
203 bis Bd. St. Germain, Paris

## Early Chinese Art

IMPORTANT EXAMPLES OF

Old Chinese Porcelain  
Early Chinese Sculptures and Pottery  
Rare Persian Faience

IN THE GALLERIES OF  
Parish-Watson & Co., Inc.  
44 East 57th Street New York

## Dikran G. Kelekian

Works of  
Art

709 Fifth Avenue, New York

Opposite American Mission, Cairo  
2 Place Vendôme, Paris



# FRENCH & COMPANY

## WORKS OF ART

6 EAST 56TH STREET, NEW YORK

ANTIQUE TAPESTRIES  
EMBROIDERIES

VELVETS  
FURNITURE

# FEARON

ENGLISH  
PORTRAITS  
PRIMITIVES  
OLD MASTERS

## GALLERIES

INC.  
25 West 54th Street

# DUVEEN BROTHERS

PAINTINGS PORCELAINS  
TAPESTRIES OBJETS d'ART

PARIS

NEW YORK

## MINNEAPOLIS

Paintings from the thirty-seventh annual American Exhibition at the Art Institute of Chicago will be shown at the Institute during the month of May, replacing the French paintings, lent by Frederic Clay Bartlett. The contrast between the two exhibitions is most noticeable. The exhibition brings many artists not represented last year, Oscar Berninghaus, Theresa Bernstein, Robert Henri, Charles Hopkinson, Hayley Lever and John Noble being the only artists represented in both years. The only prize picture is Malcolm Parcell's "Portrait of My Mother." Among the exhibitors are Max Bohm, Cameron Booth, Karl Buehr, Emil Carlsen, Frank Swift Chase, John E. Costigan, Nicolai Fechin, Victor Higgins, Ernest Lawson, Edward Pott-hast, William Singer, Martha Walter, Frederick J. Waugh and Charles H. Woodbury.

From some monument, said to have been a church in Florence, have scattered several pieces of marble carving from the hand of Antonio Rossellino, master sculptor, who was born in Florence in 1427 and died there about 1478. From the architrave of this un-reconstructed monument came the head of a laughing cherub in high relief, now in the Metropolitan Museum. A similar fragment is in Berlin, and still others are in private collections here and in Europe. The Institute has been fortunate in securing two sides to the base of a column, each showing an angelic head backed by delicately carved wings, which seem to have come originally from the same source. A piece of marble moulding accompanying the two slabs bears the date 1467.

The final contract for erection of a \$300,000 art gallery of Venetian design, to house the Walker art collection, was let by T. B. Walker, pioneer lumberman. Work was started at once on the superstructure. The foundation was completed last fall on Mr. Walker's Lowry Hill property. The building will have a frontage of 123 feet on Lyndale Ave. and will extend back 160 feet on Vineland Place. It will be three stories in height, including the half basement. Exterior finish will be of brick, Bedford stone and terra cotta.

## SALT LAKE CITY

The annual art exhibition of the Springville Art Association was a great success. Two hundred and ten pictures were exhibited, and they came from such well-known artists as John F. Carlsen, F. W. Frieske, Hanson Puthuff and Charles P. Gruppe. "Point Lomas" came from Ambrose Patterson, of Seattle, Wash. A. B. Wright, Utah artist, sent a cubist piece entitled "Greeting"; Edwin Evans, another Utah artist, had one of his new works on view. Seventeen states were represented.

The second annual exhibit of Utah artists conducted at the West Side High School, Salt Lake City, brought nearly 200 pictures from twenty-five artists. A new exhibitor was Dr. A. W. Dowd, a Sunnyside physician. Edwin Evans, Joseph Everett, J. B. Fairbanks, Calvin Fletcher, J. T. Harwood, LeConte Stewart, Florence Ware, Mary Teasdale, A. B. Wright, Lawrence Squires and Waldo Midgley were among the well-known local artists represented.

Dr. S. H. Allen has presented the Mount Pleasant Art Association with one of John Hafens' pictures. It will be the first picture in the collection of the new association.

Lee Greene Richards has just completed a painting of former Governor Charles R. Mabey, which will be hung in the Governors' gallery at the Capitol. Mr. Richards now has an exhibition at the Chamber of Commerce.

Lee F. Randolph, director of the California School of Fine Arts, has joined the faculty of the B. Y. U. of Provo and will teach at the Alpine open air school this summer.

—Fred L. W. Bennett.

## SAN FRANCISCO

The forty-eighth annual exhibition of the San Francisco Art Association is now hanging, the first local exhibition to be shown in the handsome California Palace of the Legion of Honor. And, truth to tell, it is an exhibition that looks somewhat out of place in the simple dignity of the great galleries. Quite characteristic of the exhibitions given of recent years by the association, it is a show to bring grief to the hearts of conservative painters. There are two or three canvases of the academic school; there is a sprinkling of the impressionistic; the balance of the collection of more than 400 paintings is made up of modernistic and ultra-modernistic work, a riot of screaming color and distorted vision.

The catalogue is itself an interesting study, for the names of the painters who supposedly form the bulwark of California art are few and far between. Armin Hansen is shown, with one canvas; the jury could not well keep out so important a painter. Maynard Dixon is represented by three, comparatively unimportant. Spencer Macky has several paintings of a conservative nature; one wonders if these would have been passed to this show had Macky not been on the jury. And there are a few more of the really important painters, men and women, who have their names in the catalogue but whose work is lost in the mass of ultra-modernism contributed by scores whose names have never previously appeared.

One of the few conservative landscapes is "Twilight," a painting by the late Edward Clarence Messer, long with the Corcoran Gallery in Washington. Portraiture, as such, is not as apparent as in previous shows, but Spencer Macky displays a splendidly strong "Portrait of Rev. William K. Guthrie, D.D." Timothy Milton Wulff, whose small bit of portraiture was one of the few really good things shown last year, has another small canvas of note in this show, "Spanish Lady." And E. Sievert Weinberg shows "The Gardener," possibly the best thing of its kind in the exhibition. Yoshitaka Kiyama, one of San Francisco's Japanese painters, is represented by a single painting, "Portrait of a Man." Handled entirely in the Occidental manner, this is a remarkably good bit.

Painters of Southern California are, as usual, but scantily represented, for reasons readily apparent to those who know the widely divergent tendencies of the two localities in the field of art. Among the few showing, however, is Clarence K. Hinkle, who has a figural canvas, "Thoughts Adventuring," which stands out most pleasingly among its neighbors.

Gottardo Piazzoni displays a characteristic landscape, "The Soil." Others exhibiting include Rowena Meeks Abdy, Ethel M. Abeel, Jean Abel, Gertrude Partington Albright, H. Oliver Albright, Maxine Albro, H. A. Alderton, Homer Ansley, Theodore Appia, Laura Adams Armer, John C. Atherton, Anna Dodge Bailache, Roberta Balfour, Mathew R. Barnes, Albert Barrows, Ray Bethers, Hilda Blackburne, Charles Bleil, Cora M. Boone, Ernest Born, Doris Bothwell, Hal Boyd, Ray Boynton, Forrest L. Brissey, Virginia Bromley, Frances Brooks, Helen Bruton, Margaret Bruton, Jean Burke, William Ross Cameron, Albert Camille, J. Vinnerstrom Cannon, Paul Carey, and Karl Yens.

—Harry Noyes Pratt.

## MILWAUKEE

A local critic says that in the exhibition of the Wisconsin Painters and Sculptors few paintings are more worthy of careful study than E. B. Fuller's canvas, "Early Spring." As a study in color the scene from Bailey's Harbor, by Jessie Kalmbach Chase, is equally interesting. Both paintings received honorable mention. Burt Barnes' water-color sketch of the houses huddled beneath the Grand Avenue viaduct "has already lent new color and interest to that section of Milwaukee."

## CHICAGO

The fine arts department of the Woman's World's Fair, Inc., Chicago, which closed April 25 met success.

Among the portraits were works by Virginia Keep Clark, Cecil Clark Davis, Mary Foote, Lydia Field Emmet, Jane Emmet De Glehn, Lucille Dallymple, Constance Curtis, Eda Casterton, Minerva Chapman, Magda Heuermann (Mrs. M. Van Frantzius-Min.), Florine Steetheimer and Elizabeth Telling. Among other painters represented were Jessie Arms Botke, Ethel B. Colver, Rose Clark, Mary Cassatt, Elizabeth Colwell, Ada Budell, Peggy Bacon, Alice Beard, Hilda Belcher, Johanna Hailman, Indiana Gybrson, Anna Goldthwaite, Theresa Bernstein, Leslie Emmet, Anna Fisher, Esperanza Gabay, Rose Crossman, Caroline Louise Burnham, Pamela Bianco, Marie Blanke, Ruth Harris Bohan, Anita Willetts Burnham, Aileen Dresser, Elizabeth Engerhard, Nancy Ferguson, Mrs. J. Van Cleve Fish, Gertrude Fiske, Agnes B. Street, Minnie Harms Neebe, M. Jean McLane, Katherine Merrill, Anna Lynch, Dorothea Hale, Bertha E. Jacques, Molly Luce, Florence Lobel, Margaret Huntington, Felicie W. Howell, Helen West Heller, Lucie Hartrath, Lillian Westcott Hale, Beatrice Levy, A. J. Lawson, Marie Laurencin, Vernon Kirkbride, Elizabeth Knowles, Dorothy Ochtman, Pauline Palmer, Josephine Dunham Parke, Elizabeth Patterson, Jane Peterson, Frances Strain, Beulah Stevenson, Agnes Squire Potter, Ellen Emmet Rand, Josephine L. Reichman, Elizabeth M. Price, Alice Schille, Mary Stafford, Anna Lee Stacey, Rosina E. Sherwood, Katryne Sherman, Mrs. Eva Watson Schutze, Florence White Williams, Margarita Weaver, Nan Watson, Martha Walter, Helen Turner and Sybil Walker.

Among the women sculptors were Sylvia Shaw Judson, Nellie V. Walker, Janet Scudder, Grace Mott Johnson, Tennessee Anderson, Evelyn L. Batchelder, Elizabeth Benton, Harriette G. Bingham, Laura G. Fraser, Harriett Frishmuth, Malvina Hoffman, Anna Vaughn Hyatt, Grace Mott Johnson, Louise Woodruff, Anna Coleman Ladd, Gertrude Lathrop, Gertrude Vanderbilt Whitney, Florence Lucius, Nancy Cox MacCormack, Eleanor McFadden, Olga Popoff Muller, Brenda Orloff, Edith Barretto Parsons, Daisy A. Taake, Bessie Potter Vonnoh, Kathleen Wheeler, Mabel Landrum Torrey, Brenda Putnam and Jane Poupelet.

Cecil Howard is exhibiting sculptures and drawings at the Arts Club. Edgar Miller's "House at the End of the Street" has a display of ceramics by Myrtle Merritt French and Viol Hannel.

Thomas Whipple Dunbar has opened galleries in the London Guarantee and Accident Company's building at Michigan Boulevard Bridge. Mr. Dunbar will inaugurate a series of one-man shows through the season, and have exhibits of engravings, color prints and sculptures. An interior decoration department will be managed by Miss Charlotte Remington of New York.

—Lena M. McCauley.

## RICHMOND, IND.

John Ellwood Bundy was elected president, George H. Baker, first vice president and Elmira Kempton second vice president of the Richmond Palette Club, with Mrs. Maude Kaufman Eggemeyer, secretary, and Mrs. Edna Cathell, treasurer.

"A Clear Winter Day," the prize winning picture by George H. Baker at the recent Hoosier Salon held in the Field Galleries, Chicago, was purchased for the Chicago public schools. Two of Mr. Baker's canvases, "Greys of Spring" and "Winter's Mist," were purchased by R. P. Blake, president of the Joliet Art League.

Miss Elmira Kempton's "Little Art Class," made up of youthful students from eleven to fifteen years of age, held its first exhibit in St. Paul's parish house on April 23, 24 and 25.

—E. G. W.

## TOPEKA, KAN.

Twenty-five paintings, the work of Laguna Beach artists, were on exhibit in the Mulvane Art Museum until May 1. The paintings are the work of nine artists—William Griffith, Mrs. Ida Randall Bolles, Norman Chamberlain, Clarkson Colman, Frank W. Cuprien, Anna A. Hills, Clarence K. Hinkle, Mrs. Ruth Peabody and Karl Yens. Griffith formerly was head of the art school at Kansas University. He has twelve paintings in the group.

Messrs.

## PRICE & RUSSELL

AMERICAN PAINTINGS  
TAPESTRIES and  
WORKS OF ART

## FERARGIL

37 EAST 57th STREET, NEW YORK

## N. E. MONTROSS

Works of Art

## MONTROSS GALLERY

26 EAST 56th ST. NEW YORK

AUCTION XXXIX—May 11th-13th, 1925

## Engraving, Etchings Woodcuts

By the Old Masters of the 15th-18th Century

Many Prints by

DÜRER OSTADE TIEPOLO  
CALLOT REMBRANDT  
LEYDEN PIRANESI, Etc.

The richly illustrated catalog will come out in April

HOLLSTEIN & PUPPEL

Berlin W. 15 Meinekestrasse 19

## Kennedy & Co.

Etchings of Merit

by the

Younger American

and

European Artists

693 Fifth Ave., New York

## C. W. KRAUSHAAR ART GALLERIES

680 Fifth Ave. New York

PAINTINGS . ETCHINGS  
and BRONZES

by MODERN MASTERS

of  
American and European Art

## PRIMITIVES

17th Century Dutch Masters

MODERN DUTCH ART, ETC.

A. M. BOUWENS

39 Coenst, The Hague, Holland

## Frank K. M. Rehn

SPECIALIST IN

## American Paintings

693 Fifth Ave. Det. 54th & 55th Sts.  
NEW YORK

## Picture, Studio and Gallery Lighting

The Frink Engineering Department makes a special study of lighting pictures—individual or in groups. Its services are at your disposal.

## I. P. FRINK, Inc.

24th St. & 10th Ave., New York  
Branches in Principal Cities

## Louis Ralston & Son

18th Century English Portraits  
Barbizon Paintings and  
Modern American

Fifth Ave. and Forty-sixth St.  
Four East

NEW YORK

## DUDENSING Galleries

PAINTINGS  
of  
DISTINCTION

American and  
Foreign

45 WEST 44TH STREET  
NEW YORK

## The Brooklyn Society of Artists

### 9th Annual Exhibition

at Pratt Institute Art Gallery

Ryerson Street, near DeKalb Avenue  
Brooklyn, N. Y.

April 22nd to May 9th, inclusive

Exhibition open day and evening  
Sunday excepted. Admission free.

## SPRING SALONS

APRIL 29 - MAY 16

ANDERSON GALLERIES  
PARK AVENUE & 59TH STREET



## ROBERT C. VOSE

(Established 1841)

## PAINTINGS

by Old and Modern Masters

CARRIG-ROHANE Carved Frames

559 Boylston Street

Copley Square

BOSTON

## Lewis &amp; Simmons

Old Masters  
and  
Art Objects

730 Fifth Ave., New York

Heckscher Bldg., Fifth Ave. at 57th St.

LONDON—180 New Bond Street  
PARIS—16 Rue de la PaixCharles of London  
2 West 56th Street  
New York

## Durand-Ruel

NEW YORK  
12 East 57th StreetPARIS (8e)  
37 Avenue de FriedlandLondon  
Osaka  
PekingKyoto  
Boston  
ShanghaiYAMANAKA & CO.  
680 Fifth Avenue, New YorkWORKS of ART  
FROM  
JAPAN and CHINAARNOLD  
SELIGMANNWorks  
of Art

23 Place Vendome, Paris

Arnold Seligmann, Rey & Co.  
Incorporated

11 East 52d St., New York

THANNHAUSER  
GALLERIES

LUCERNE

MUNICH

## WASHINGTON

An exhibition of 100 etchings by thirty-nine different artists is on view in the Smithsonian building. This show is circulated by the Brooklyn Society of Etchers through the American Federation of Arts. Frank W. Benson, John Taylor Arms, Will Simmons, Arthur W. Heintzelman and George Elbert Burr are among the artists represented.

Maurice Fromkes' painting, "Little Carmen of the Hills," now on exhibition at the Corcoran Gallery, has been purchased for the Phillips Memorial Gallery.

The exhibition of foreign railway posters being held at the Transportation building will be continued through this month. Among the English artists represented are Sir William Orpen, George Clausen, Cayley Robinson, Maurice Grieffenhagen and Frank Brangwyn.

Joseph Anthony Atchison is modeling a monument to the world fliers at the National Gallery. This consists of portraits of the six fliers, Harding, Nelson, Smith, Ogden, Wade, and Arnold, the world around which they have flown, and above, a figure, "The Spirit of Aviation."

—Ralph C. Smith.

## DENVER

Decorative panels by Pansy Stockton were shown at Chappell House. They were praised in the Museum's official publication by the director, George William Eggers.

## ATLANTA

The fifth annual exhibit and convention of the Southern States Art League was held at the Atlanta Biltmore Hotel. The exhibit opened April 2 and continued until April 30. Houston was selected for the convention of 1926. The new officers are: President, Ellsworth Woodward, New Orleans; first vice president, James Chillum, Houston; second vice president, Mrs. J. C. Bradford, Nashville. The choice of a secretary-treasurer will be announced later. The circuit exhibit will be discontinued for the present.

Prizes were awarded as follows: Southern landscape, by Southern States League, to "Magnolia Gardens" by William P. Silva; Atlanta Art Association, for portrait or figure, to "Mothers' Day" by Miss E. Sophonisba Hergesheimer; Atlanta Chamber of Commerce, for miniatures, to "Mr. J. H. R. Jamar" by Miss S. Corinne Jamar; Atlanta Convention and Tourist Bureau, for sculpture, to "Sketch for Fountain" by Irene Charlesworth Johnson; press prize (three Atlanta daily papers) for black-and-white drawings, to "Aunt Julia's Charge" by Miss E. Fairfax Davenport. Mentions were given to works by Alice Huger-Smith, Marie Haines, John Weygandt, Will Stevens, Camelia Whitehurst, Margaret M. Law, Virginia Woolley, Clara Weaver Parrish, Mrs. E. Pettigrew Verner, Kate F. Edwards, Lila M. Cabaniss and Wilbur Kurtz.

## NEW YORK EXHIBITION CALENDAR

Ainslie Galleries, 677 Fifth Ave.—Paintings by Charles P. Gruppe and Charles Wright, May 1-15.

Anderson Galleries, Park Ave. and 59th St.—Spring exhibition of the Salons of America, to May 12.

Arlington Galleries, 274 Madison Ave.—American and foreign paintings.

Art Center, 65-67 East 56th St.—Fourth annual exhibition of advertising art by The Art Directors Club, to May 14; Sardinian carpets and saddlebags, May 4-16.

Babcock Galleries, 19 East 49th St.—Paintings by Russell Cheney, to May 9.

George Grey Barnard's Cloisters, 190th St. and Ft. Washington Ave.—Gothic carvings in wood and stone, iron work and stained glass, on view daily except Monday.

Brooklyn Museum, Eastern Parkway.—Collection of modern British prints, to May 4; water colors of the Life of Christ by James Tissot; annual water color exhibition, to May 10; paintings by Dorothea A. Dreier and Count Louis Sparre, to May 10; recently acquired statue of Akhenaten; special arrangement of paintings by Sargent, to June 1.

Brooklyn Society of Artists, Pratt Institute, Ryerson St., Brooklyn.—Ninth annual exhibition, to May 9.

D. B. Butler & Co., 116 East 57th St.—Modern etchings and mezzotints, through May.

Diel Gallery, 600 Madison Ave.—Paintings by Lorser Feistelson and Natalie Newking.

Dudensing Galleries, 45 West 44th St.—Modern French paintings presented by Pierre Matisse.

Durand-Ruel Galleries, 12 East 57th St.—Portrait of Faure in the role of "Hamlet," by Manet.

Ehrlich Galleries, 707 Fifth Ave.—Exhibition of early American portraits and the Kerfoot collection of early American pewter.

Fearon Galleries, 25 West 54th St.—Exhibition of XVIIIth century English portraits; old masters and primitives.

Ferargil Galleries, 37 E. 57th St.—Sculpture by Philip S. Sears.

Emil Fuchs.—Exhibition of paintings, sculpture and etchings at the Fine Arts Bldg., 215 West 57th St., to May 30.

Grand Central Galleries, 6th floor, Grand Central Terminal.—Exhibition of garden sculpture, to May 12; paintings by Eugene Savage, to May 20; paintings by Charles Hopkinson, May 7-23; exhibition by the American Academy in Rome, May 6-9.

Grolier Club, 47 East 60th St.—Exhibition of old garden books.

Holt Gallery, 630 Lexington Ave.—Paintings by Albert Potthast, Ryder and Nichols.

Kennedy Galleries, 693 Fifth Ave.—Etchings by the younger American and European artists.

Kingore Galleries, 668 Fifth Ave.—Danish exhibition by William Stuhr.

Kleykamp Galleries, 3 East 54th St.—Exhibition of Chinese paintings, pottery, sculpture and jade.

Knoedler Galleries, 14 E. 57th St.—Etchings by Whistler.

Kraushaar Galleries, 680 Fifth Ave.—Water colors by Gifford Beal, to May 15.

John Levy Galleries, 559 Fifth Ave.—Paintings by American and European artists.

Lewis and Simmons, Heckscher Bldg., 730 Fifth Ave.—Old masters and art objects.

Little Book Store Gallery, 51 East 60th St.—Paintings and drawings by Peter Cammarata.

Macbeth Galleries, 15 East 57th St.—Paintings by American artists.

Metropolitan Museum, Central Park at 82d St.—Recent accessions of Egyptian art; fifty drawings from the Museum collection; ninth annual exhibition of American industrial art, to May 3; exhibition of work of children in Japanese schools.

Mitch Galleries, 108 West 57th St.—Portraits and landscapes by Brynjuff Strandenae, May 4-16.

Montross Galleries, 26 East 56th St.—Paintings by Harold Holmes Wrenn, May 4-16.

Munich Art Associations, Hotel Waldorf-Astoria.—Exhibition in Assembly Room, May 4-9.

National Arts Club, 119 East 19th St.—Lithographs, woodblocks and linoleum cuts, to May 9.

N. Y. Aquarium.—Paintings of fish by Stephen Haweis.

N. Y. Public Library, 42d St. and Fifth Ave.—Portraits by Jacques Reich, wood engravings by W. G. Watt and contemporary French prints.

Nordic Arts Studio, 53 West 48th St.—Northern arts and crafts.

The Pen and Brush, 16 East 10th St.—Summer exhibition by members.

Ralston Galleries, 4 East 46th St.—XVIIIth century English portraits, Barbizon and modern American paintings.

Rehn Galleries, 693 Fifth Ave.—Paintings by George Luks and Gari Melchers.

Reinhardt Galleries, Heckscher Bldg., 57th St. and Fifth Ave.—Paintings by Cittadini and Solana.

Roerich Museum, 310 Riverside Drive.—The new Helena Roerich wing, with recent paintings from Asia by Roerich.

Salmagundi Club, 47 Fifth Ave.—Summer exhibition, May 10 to Oct 15.

School of Design and Liberal Arts, 212 West 59th St.—Recent European photographs, including Czechoslovakian subjects and photographs, by Clarence Sipprell.

Schwartz Galleries, 517 Madison Ave.—Old and modern prints.

Scott & Fowles Galleries, 667 Fifth Ave.—XVIIIth century English portraits and modern bronzes and drawings.

Wildenstein Galleries, 647 Fifth Ave.—Paintings by Rockwell Kent.

Max Williams, 538 Madison Ave.—Ship models and old prints.

Howard Young Galleries, 634 Fifth Ave.—American and foreign paintings.

## Scott &amp; Fowles

ART  
GALLERIES

667 Fifth Avenue

Between 52d and 53d Streets

NEW YORK

Jacques Seligmann  
& Co., Inc.

WORKS OF ART

NEW YORK

705 Fifth Avenue

(Corner 55th St.)

PARIS

57 Rue St. Dominique

(Ancien Palais de Sagan)

Daniel Gallery  
PAINTINGS by  
Modern Masters

600 Madison Avenue New York

## ARTHUR TOOTH &amp; SONS

ESTABLISHED 1842 LTD.

High Class Paintings

New York: 709 Fifth Avenue  
London: 155 New Bond Street

## D-B-BUTLER &amp; Co

ENGRAVINGS - ETCHINGS  
Artistic - Framing - Regilding  
Paintings - Relined - Restored  
116 EAST 57th St. - NEW YORKON VIEW  
Autographs of Celebrities  
and  
Portraits and Views of  
Historical InterestBonaventure  
Galleries

536 Madison Ave., New York

## C. T. LOO &amp; CO.

34 Rue Taitbout . . . Paris  
559 Fifth Ave. . . New YorkChinese  
Antiques

BRANCHES

SHANGHAI . . . PEKIN

Photographers to the National Academy of Design

**Peter A. Juley & Son**  
Photographers of Fine Arts  
Since 1896

219 East 39th Street - New York City

Tel. Cal. 3195